- Awful Green Things in outer space
- The Dragon's life story, story by story
- Fantasy needs to have reality, too

DRAGON RUMBLES

Well, another "death trip" has come and gone—that is, the entire editorial staff of *The Dragon* (myself, Kim, and Bryce) made it to Origins '80 and back with relatively little damage, other than a few hundred thousand brain cells forever destroyed. The fabled Dragon Publishing vehicle, the "Blue Moose," a 4-wheel drive Chevy Suburban that self-destructed at WVU-Con a few weeks back, nearly gave a repeat performance in Chester, Pa., site of this year's Origins. But, in spite of the truck's mysterious leaking of fluid and a blow-out on the on-ramp to I-95, we are still mobile.

This year's Origins, held at Widener University (that's "tiny" Widener University for those of you who remember last year's reports) was once again the site of a gathering of gamers, manufacturers, and the merely curious—about 4,300 bodies altogether, counting convention officials, exhibitors, and a few stray dogs. Kudos to Jay Hadley, Shawn Carroll and Tom Carroll for their efforts. While it might be argued by some that the convention could have been better in some respects, thanks to the efforts of this trio and their assistants, the merely annoying was not permitted to become the disastrous.

Most gaming conventions are remembered by their triumphs or tragedies—if such is the case, then Origins '80 will be forgotten tomorrow, and that's unfortunate, because it was really a very decent convention. Sure, Origins '80 has its share of problems—but then, what convention doesn't? Most of the hassles can be attributed to the physical site of the convention (which was changed to Widener at the last minute, due to a scheduling problem with the University of Delaware, where the convention was originally supposed to be held). There is just no way to crowd 101 booths into MacMorland Center (the student center) and still have room to be comfortable (indeed, just to have room for all the manufacturers—Judges' Guild and Commando Games had to set up shop in other buildings). Narrow aisles, one-way doors, and (in my opinion) somewhat over-zealous security guards all conspired to make the exhibit area less than the most attractive place to spend any great amount of time.

But, on the other hand, there were relatively few complaints voiced. If you wanted to know where a tournament was being held, someone could tell you for sure. When an event or seminar was supposed to start, it started. That's what makes a convention successful, not a fancy exhibit area.

However, with the recent growth of gaming as a hobby, and game manufacturing growing along with it, it may be time for the larger conventions to consider locating at professional convention facilities. Yes, I know, who wants to go to New York or Chicago or Los Angeles and stay in $75/night hotels just to go to a convention (and what about Las Vegas)? But if the "bigger is better" philosophy continues, it looks like the only alternative. I'll be addressing this question a little more in the next couple of issues of the magazine, as we get further into the convention season and see a few more conventions in operation. But again, I'd like to give a tip of the hat to Hadley, Carroll, and Carroll for making the best of what could have been a bad situation.

* * *

While I'm on the subject of Origins, I might also mention that once again the Charles Roberts, H. G. Wells, and Game Designers Guild Awards were presented at the conclusion of the convention. Somewhere in the neighborhood of 500 ballots were cast at Origins. A complete listing of all winners will appear in next month's issue of *The Dragon,* but of special interest to myself and, presumably to you, was the Wells award for the best magazine covering fantasy and science-fiction games. It was given to *The Journal of the Travellers Aid Society;* Game Designers' Workshop, publisher; Loren Wiseman, editor. Congratulations, guys. Tell me, what's the secret? The 5" x 7" format? Gee, if *The Dragon* did that, this issue would be 168 pages long. Then I'd be afraid people might confuse us with Reader's Digest. . . .

* * *

And so, now it's on to GenCon XIII and PacifiCon '80. Dragon Publishing invites all our readers to stop by our booth at either convention. We'll have the new 1981 *Days of the Dragon* fantasy art calendar, a new fiction anthology of heroic fantasy tales, and one or two surprises. We'll look forward to seeing you there. . .

Jake Jaquet

Cover to Cover

In our dictionary, "august" is defined as "marked by majestic dignity or grandeur" — indeed a fitting description of this month's issue of The Dragon. There are not one, but two (or three, depending on how you count 'em) special attractions in TD #40.

Tom Wham, the mind behind *The Awful Green Things from Outer Space,* presents *Outside the Znutar,* playing pieces and rules for extending the crew's battle against the green things into timeless space. As a bonus, the god Runngus has consented to reveal to Tom the rules for his very own game, which is found on the same foldout in the front of the magazine. That material is surrounded by a word portrait of Tom Wham, prepared by staff writer **Bryce Knorr,** which is almost as strange as one of Tom's games.

Attraction number two (or three) should be a *Dragon* collector's dream: The first index ever compiled and published of all articles appearing in *The Dragon* and *The Strategic Review* is resting between pages 54 and 55, just waiting to be thumbed through. We hope you enjoy using it a lot more than we enjoyed compiling it.

The colorful flying frogs on this issue's cover are the product of the imagination and skill of **Dave Trampier,** a.k.a. Tramp, who is normally seen on these pages as the author of Wormy. Alas, Tramp's next installment of the strip hadn't arrived by deadline time, and Wormy is not found within. Double alas, neither is Finieous Fingers, but creator J.D. has promised to get another adventure to us for TD-41.

Only slightly less special this month, occupying the premier position at the head of the article section, is The Dueling Room by **Jeff Swycaffer,** in which is offered the once-and-for-all way to settle personal disputes between characters.

Fantasy must have "rhyme & reason," says **Douglas Bachmann,** before games about fantasy can have any real meaning. His lengthy treatise on the structure of a fantasy milieu is offered for your examination.

Holy Prax! No sooner did we send out an impassioned plea for Runequest articles (Out on a Limb, TD-39) than **Jon Mattson** sent in just what we were looking for. Artifacts of Dragon Pass is the first RQ article TD has ever published; we hope it's just the first of many.

For our Top Secret offerings this month, we present another edition of the Rasmussen Files by **Jerry Epperson,** plus **Paul Crabaugh's** suggestions for turning TS into a game of global scope. **Mark Cummings** takes a player's-eye look at Tribes of Crane, and explains why he's no longer in the PBM game.

In the "short subjects" department, **Robert Plamondon** offers everything you need to know about throwing oil grenades; **Roger Moore** adds some leaves to the lycanthropes' family tree; **Steve Melancon** suggests a fairer (to the bad guys) way of determining a Cleric's success against the undead; and **Daniel McEwen** favors us with a report on Canada's major annual convention, CANGAMES '80.

There's something "irregular" about this month's regular columns. First, the Bestiary has been expanded, and now covers three pages which contain four new monsters. When space permits in future issues, we'll continue to present Bestiary creations in multiples, if reader reaction indicates we ought to pursue that course.

The E. S. Znutar takes another one-page voyage on the last page of this issue, and this is the first time the cartoon has been done in color (thanks to the talents of artist **Jeff Dee).** It's listed as a regular feature, even though the Znutar hasn't appeared in TD since *last* August, because we hope that'll persuade Tom and Jeff to do another one before *next* August.

Rounding out TD-40 are some other regular items—more goodies from the Bazaar of the Bizarre; The Electric Eye; Simulation Corner; Dragon's Augury; and a two-page **Jasmine.**

How can we top this next month, you ask? Tune in then and see. Right now, I have to go find out what September means. — Kim

Contents

**If your mailing label says TD 40
this is your last issue . . . resubscribe**

'Why modules?'

Dear Editor:

I must get it off my chest: Why do you print so many modules? I agree that it's a nice concept, a magazine and a module for only $3.00, but there are some people who could do without them and be able to afford this almost perfect magazine. If you must put a filler of some sort in here, why not. make it a game? I have been waiting for *DIRT* for years!

You ask for articles on games, but what about readers' fantasy stories? If you could clarify your feelings on reader-submitted fiction, I would greatly appreciatie it.

Jeff Wagner
Rochester, Mich.

Jeff's complaint, although directed against the idea of using modules in TD, seems to be more concerned with the price of the magazine. His reaction is to TD-37, the first issue priced at $3, which also happened to contain an AD&D module. The inclusion of the module was not the entire reason for the cover price increase, although obviously it does cost more to produce special projects such as a new module or game for each issue. Some of the "extra" money you're paying now is going into improving and enhancing the physical quality of the magazine, by the use of heavier, more durable paper and the occasional use of cardboard stock to serve as a counter sheet or cover on a special inclusion. Those kinds of improvements don't come cheap. And, for any further justification, you need look no further than that shrinking dollar in your pocket. We all live in a Monty Haul world.

There will be more games in TD, following the footsteps of Ringside in TD-38 and the Awful Green Things expansion set in this issue. We hope Jeff and the rest of you will find them to your liking. There will be more modules; next in line is "The Halls of Beoll-Dur," the third-place winner in the first International Dungeon Design Competition, for AD&D. Other original games and modules are in the works. We intend to keep giving you your money's worth.

We realize that it might be hard to get $24 together all at once, especially for someone who has to work hard to save $3 a month to buy one magazine. But for a $24 subscription, anyone can get a year's worth of TD for only $2 a piece—for as long as we can afford to keep the subscription rate that low. Subscribe, or pay for your copy of TD the same way we pay for ours-one month at a time.

What about readers' fantasy stories? Well, The Dragon does not regularly publish works of fiction other than the long-running series of Niall of The Far Travels stories being done by Gardner F. Fox. There are exceptions to our general tendency away from using fiction in the magazine, but at the present time The Dragon will continue to lean heavily toward gaming articles and only provide short stories as a change of pace.

Does that mean we don't want to look at readers' stories? No, not necessarily. If an author thinks his or her story has been professionally prepared and is equal in quality to fantasy/s-f stories being published today, we'd sure like a look at it. Exceptionally good stories could become the "exceptions" to be published in future magazines—or they could be set aside for a place in a collection of short stories to be published as a separate volume.

Obviously, we are not sending out a clarion call for fiction submissions. But we'll give any well-prepared manuscript a thorough evaluation, and if we think the story is good enough to share with our many thousands of readers, we'll find a way to show it to them —Kim

'Greedy people'

Dear Editor:

I am writing because of inflation. In these times, prices are so high it's even affecting *Dungeons & Dragons.*

I haven't been playing *D&D* for too long but I do know when people are starting to get greedy. I do admit that is even happening to me, otherwise I wouldn't be writing. I can remember when 10,000 gold pieces was a fortune. Nowadays you're not considered rich until you have 10 million.

I have just read "The Tax Man Cometh" (TD-36). It didn't help. I need advice, and soon, before you're not considered rich until you have 10 billion gold pieces.

Maybe you could do an article with the same idea as "The Tax Man Cometh." But please, be serious this time.

Paul Reilly
North Kingstown, R.I.

'52nd level'

To the editor:

I seem to have run into a problem as a DM because of an article in TD-36. I have a player in my group who has spent a lot of time developing a multi-class character, specifically a half-elf Cleric/Fighter/Magic-User. In our discussions in developing this character, I informed the player that her character would be limited (by the Players Handbook) to 4th level as a Cleric, 6th level as a Fighter and 6th level as a M-U because of the character's abilities.

Then the next day in The Dragon I find a 52nd-level Fighter/43rd-level Magic-User/27th-level Thief. (See "Leomund's Tiny Hut," page 17). What do I tell my group? I'm limiting multi-class characters and *The Dragon* is publishing super-characters. Please help me clear this up before I'm forced to make the wrong choice that will make these characters unusable in other dungeons.

C. T. Dawson
High Point, N. C.

Our apologies go to Mr. Dawson and anyone else who may have been alarmed about seeing that super-character mentioned in Leomund's Tiny Hut. The passage in which that phrase appears is part of a hypothetical description of a character and his possessions, which author Len Lakofka employed to introduce a column dealing with how to define deities. In fact, the top line of the right-hand column on page 17 says ". . . the concept of a 25th-plus level character is ridiculous anyway, but I'll leave that for another article."

The "52nd-level Fighter. . ." which introduces the column as a facetious device to illustrate the sort of super-character who should not be allowed to develop. Len's actual recommendation on the subject of player-character levels is expressed in the second statement—and that point of view is endorsed by The Dragon. *—Kim*

'Four legs, not two'

Dear Dragon-people:

I just happened to notice a mistake in TD-37. It was in the illustration for Arthur W. Collins' article "That's Not in the Monster Manual!"

A dragon (white black, emerald, sapphire, brass, or platinum) has four legs, not two. Whoever painted it should re-read *Monsters & Treasure.*

Craig Kopcik
Clifton Park, N.Y.

No mistake, Craig. First of all, we didn't have the illustration done to "match" the article. Artist Melody Pena sent us the striking "technicolor dragon" several months ago, and some time later we received Arthur Collins' article on neutral dragons, which gave us an excellent opportunity to publish a fine article and a fine piece of art at the same time.

Second of all, it wouldn't have made any sense for us to try to adhere to any established conceptions of dragons (like worrying about whether one has the "right" number of legs) in choosing an illustration for some all-new types of dragons. Maybe neutral dragons have five legs, or three, or two; who knows?

The point is that, unless specifically stated

Overhead view

Overhead view

Room 1

Room 2

Side view

Side view

The Dueling Room
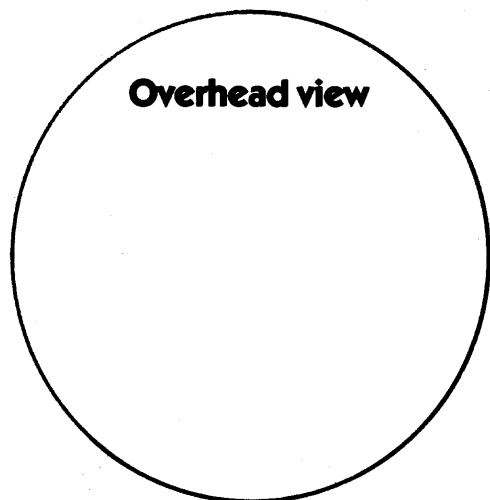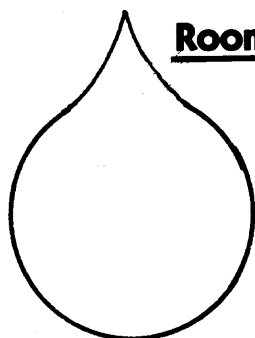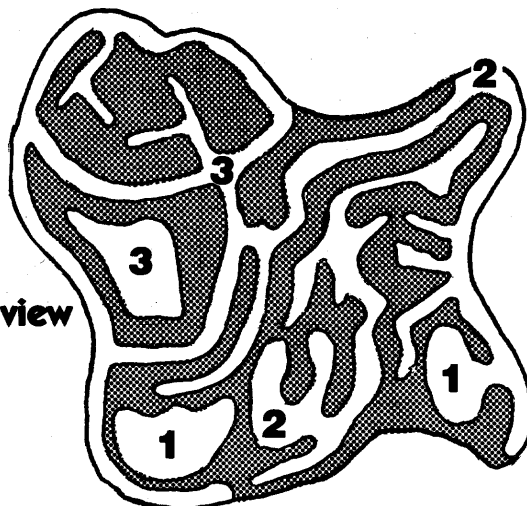
Overhead view
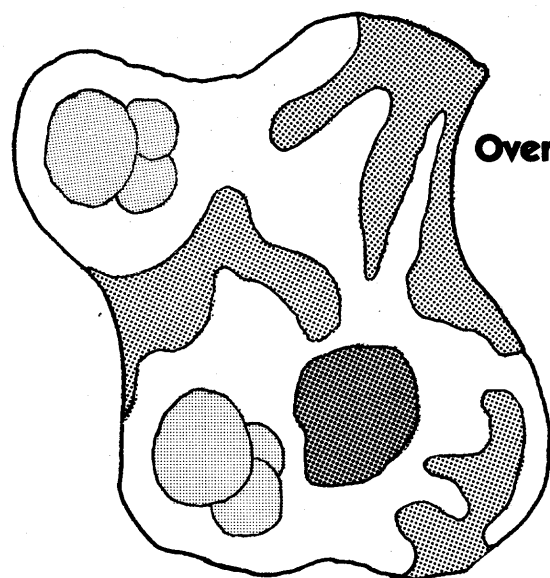
Overhead view

Room 3
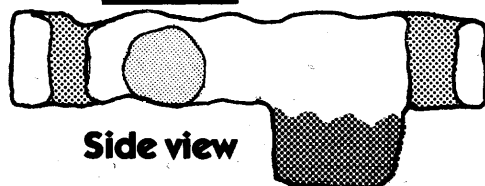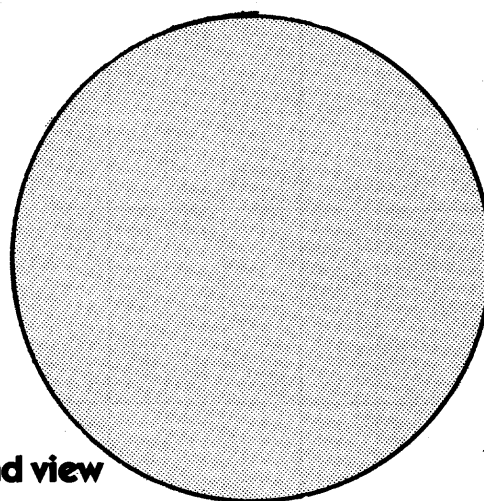
Room 4

Side view

Side view
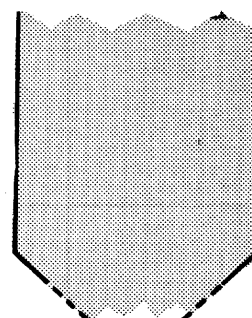
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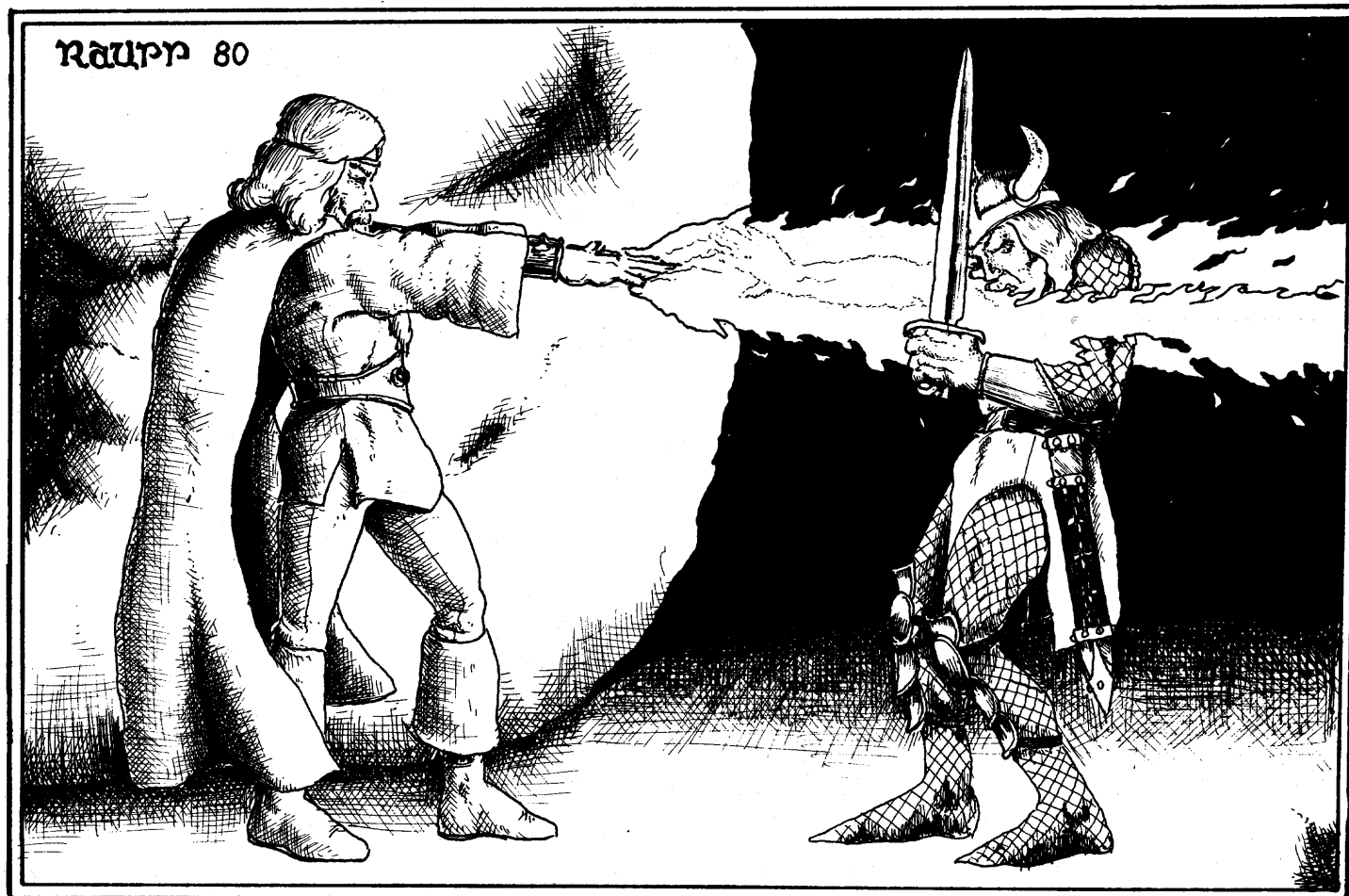
"Exnur, you're the clumsiest thief I've ever seen."

"'Yeah, well, you couldn't even remember a Forget spell."

"I know a spell that will make you beg for mercy."

"Bah! I will bury my dagger in your back!"

"Posh! You couldn't sneak up on a tree, let alone me!"

"Let's settle this once and for all!"

"Is that a challenge?"

"Indeed it is! I'll meet you at. . ."

The Dueling Room

Jeff Swycaffer

It is 1:28 on a Friday night (or Saturday morning). Hal, Didi and Chet have been playing *D&D* since 6:30 the previous evening. Chaim, the referee, is in the bedroom, hastily adding onto the fifth level of his latest dungeon so the adventure may continue. Roberto, the Fat Man, and Gerry—the kibitzers—have long since stopped talking about the election and are now arguing about gold futures and the dollar overseas.

Surveying the litter of soda cans and candy wrappers, cigarette butts and scrap paper overflowing the three strategically placed trash baskets, and in his mind's eye reviewing the depleted contents of the refrigerator, Chet makes a daring move.

He sits back, stretches, and looks sidelong at Hal. With the proper proportions of challenge and boredom in his voice, he speaks.

"Hal, my magician can beat the snot out of your fighter."

Hal flushes, stung as deeply as he can be. Didi and the kibitzers whirl to watch the confrontation, as the yen, mark and pound sterling fall forgotten. In the night sky, a falling star streaks across the heavens, a celestial portent of Earthly upheavals to come. The cat sleeps on, unmoving.

"That's easy for you to say," Hal retorts, eventually, after regaining control over his blood pressure. "You with your Staff of Wizardry. Leave that behind, and what are you?" He considers adding a subtle insult, based on Freudian symbology and a book he knows Chet has just read, but decides against it.

All eyes in the room, save those of the cat, turn to Chet in anticipation of his reponse.

"Lock both characters into a sealed room," sneers Chet, "and see who walks out."

Triumph! Everyone who is paying attention can tell that Chet has scored an important point.

"How big a room?" replies Hal weakly. "And how far apart do we start?"

"We roll for it randomly," smiles Chet. "From 30 to 180 feet."

"Can I . . ." Hal begins, stalling for time. "Can I bring my bow and arrow?"

Chet's face twists into a grimace. He hadn't thought of that. The cat wakes up, realizes exactly what must happen next, and disappears behind the stereo.

When Chaim eventually comes out from seclusion with the completed fifth level, he is appalled at the sight of Chet and Hal strangling each other admist the overturned table and upset chairs. *It happens every week, he muses, and goes to the closet for the fire extinguisher.*

* * *

The peaceful (relatively) solution to such questions of power would be found within a closed room, sealed against outside interference or escape from within the room, in which no character class would have any innate advantage over another class. This room, available for use in resolving challenges of the sort Chet made to Hal, is called the Dueling Room. One can be found in any large city.

The Dueling Room is, simply, a room roughly 250 feet by 250 feet in size—which can (and does) change shape. It has four configurations, and a set of rules for changing from one form to another.

Form 1 is a teardrop-shaped room with no features. It has sharply sloping sides and a bowl-shaped bottom, with nowhere to hide.

Form 2 is a complex maze with three pairs of teleport systems. Anyone stepping onto a teleportal will teleport to the location which matches that one after a one-turn delay. During this delay, the character cannot leave the teleportal he/she is in. There are open spaces along ledges at the tops of the walls which are useful for hiding in and pouncing from, and the convoluted passageways make ambushes inevitable.

Form 3 is a less complex maze, more resembling a cavern with multiple passages leading through it. In the center of the room is a large pit which contains a roaring fire. The flames cause 5 pts. of damage each time they are passed through by a character, and a character will suffer 3-18 pts. damage per turn if he/she falls or is cast into the pit itself. There is a base 60% chance of being able to climb out of the pit of flames, plus or minus 10% per point of Dexterity more than 12 or less than 9.

Form 4 is a shapeless room with no floor. Occupants of this room, upon being transported to it, will begin to fall (at a normal rate of acceleration) and will fall for ½, 1, 1½ or 2 seconds (determined randomly for each occupant separately). Characters who are flying, levitating, or otherwise negating the effects of gravity do not fall. All other characters will suffer damage from the fall—and after all nonflying characters have impacted, the room changes shape to either Form 1, Form 2 or Form 3.

DUELING ROOM TABLES
(Roll every turn)

Form 1—		Form 2—	
00-49 = No change		00-88 = No change	
50-69 = Form 2		89-90 = Form 1	
70-89 = Form 3		91-94 = Form 3	
90-99 = Form 4		95-99 = Form 4	
Odd Event: 30%		**Odd Event: 35%**	

Form 3—		Form 4—	
00-88 = No change		00-24 = Form 1	
89-90 = Form 1		25-64 = Form 2	
91-94 = Form 2		65-99 = Form 3	
95-99 = Form 4		**Odd Event: 100%**	
Odd Event: 35%			

Length of fall, impact damage:
(d6)

Roll of 1 = ½ sec.,	1 pt.
2,3 = 1 sec.,	4 pts.
4,5 = 1½ sec.,	9 pts.
6 = 2 sec.,	16 pts.

Odd Events: (d20)
1-3 = ½-die fireball or lightning bolt to both duelists
4-6 = 3-18 points healed for each duelist (roll separately)
7-12 = All magic negated for this turn
13-15 = Stone wall appears midway between duelists, remains in place for 1-6 turns
16-17 = Anti-magic shell between duelists (invisible and undetectable)
18-20 = Absolute, unalterable darkness for 6-11 turns

Dueling Room house rules

The Dueling Room is operated by the Room Master, an impartial person who oversees various aspects of the encounter.

Each of the duelists is provided with a copy of the room maps, but no duelist may know the position of another until they actually make contact. All coordination will be done by the Room Master, who will carefully position characters in reasonable locations after room changes.

The Room Master is aware of all the conditions of the duel, and of everything that occurs within the Dueling Room. Minor instances of cheating will be promptly penalized by a 4d6 lightning bolt—and there is an immediate and automatic death penalty for killing an opponent by cheating. The word "cheating" only applies if the duelists have previously agreed on some rules of conduct (see Rule changes, below).

A purse of 150 g.p. per level is put up by each participant, to be shared by the winner and the Room Master on a 75-25 proportion. The 75% winner's share of the purse may be split between more than one character if agreed upon beforehand, but the Room Master must always receive at least 25% of the purse. If the duelists wish to battle with no purse at stake for themselves, the Room Master must still be paid 500 g.p. before the match can take place.

Spectators may watch—and usually are encouraged to do so—at a cost of 2 g.p. apiece. Proceeds from spectators may be divided any way the participants see fit. (There is almost always a good crowd; however, spectators may be excluded, by agreement of the duelists, if the Room Master is paid 5,000 g.p.)

Odd Events: In each room, there is the possibility each turn of the occurrence of an Odd Event. The events can be harmful, but they can also provide changes in the ebb and flow of a battle, or offer one duelist an advantage— if it can be exploited quickly and properly. Note that Room Form 4 will never be the battleground for more than one turn at a time, but an Odd Event will occur every time the duelists are transported to this room.

Weapons: Each duelist may bring one magic item of any type, but only if all duelists have at least one magic item to bring; otherwise, no magic items may be used. Each duelist may bring up to two non-magical weapons. Most missile weapons (bows, crossbows, slings) are prohibited, although throwing daggers is allowed.

The Challenge procedure

Any person may challenge any other person to a duel, for any reason at all, by filing a challenge with the Room Master and then delivering notice to the challenged party. After this, the Room Master will rule on whether the reason for the challenge is sufficient to warrant a duel—but the challenger is not informed at this time of the ruling.

Any character who is challenged may refuse to duel, and will not be forced to fight. However, the Room Master will also rule on the reason given for refusing to duel. If a challenge made with good reason is refused without good reason, the one who refused is assessed an experience point penalty of 50 × the square of the total levels of experience of the parties involved. For instance, a second-level character who turns down a worthy challenge from a third-level character without sufficient reason will be penalized 50 × (3+2) × (3+2), or 1,250 experience points.

Note that it is never possible to decline a duel for a bad reason when the challenger is 2 or more levels higher than the challenged party; the difference in levels alone is sufficient reason to refuse to fight.

If a challenge is refused for good reason, but the Room Master

has ruled that the challenge itself was made without good reason, the one who challenged is assessed an experience point penalty of 25 × the square of the total of the levels. For instance, a third-level character who issues an improper challenge and is properly refused by a second-level character will be penalized 25 × (3+2) × (3+2), or 625 experience points.

These experience-point penalties are assessed in the form of cursed items that the Room Master will somehow manage to get into the intended victim's possession.

The other possible combinations of challenge and refusal will not cause the parties to incur any penalties. These include a worthy challenge refused for good reason, and an improper challenge which is likewise refused for bad reason. A new challenge may be issued by either party to begin the challenge procedure anew.

Acceptance: If a challenge is accepted, the parties involved will meet on the third day following the delivery of the challenge. Any rulings by the Room Master as to the reasons for challenge and acceptance are immaterial, since it has been agreed that a duel will take place. The party accepting the challenge is allowed to select an initial room configuration (after all parties have received sketchy maps of the rooms) to begin the conflict.

Rule changes

Almost every rule outlined above can be changed by mutual agreement on terms of the battle, which can be arrived at before or after a challenge is accepted. All parties may wish to fight in only one of the room configurations; they may wish for the pit in Room 3 to be filled with green slime instead of fire; they may elect to fight until one or the other has 10 hit points, as opposed to a fight to the death. Unless stated otherwise, all duels are fatal to at least one participant. Perhaps a surrender will be accepted; perhaps not. All such arrangements must be agreed upon before the first room is entered. All rule changes must be approved by the Room Master, but if all parties are already agreed to a change there is rarely any problem obtaining that approval.

Examples

Rutherford B. Loathaur, an abominable 11th-level magician, has incurred the wrath of Saladh-ed-din, also known as Saladin the Paladin, who is at 12th level.

Saladin challenges Loathaur to a duel for having turned his liege lord, Abu-ben-Bubi, into a she-goat. (Good reason.) Loathaur refuses, but the best reason he can come up with is "I don't feel like it." (Not good enough). There is no duel, but in the next morning's mail, Loathaur receives a curse for 26,450 experience points (a letter bomb, of sorts).

Saladin delivers another challenge, stating the same reason. Loathaur does not want to lose another 26,450 experience points, nor does he wish to leave town, so he reluctantly accepts the challenge.

On the third day afterward, they meet at the Dueling Room. Loathaur is carrying a Staff of Wizardry, and Saladin brings a +3 sword. Realizing that the staff is more than a match for the sword, Saladin puts down the magic sword and brandishes his normal, non-magical sword instead. Loathaur is thereby required to set down his staff, since his opponent is not also using a magic item. Loathaur will still be able to use spells which he may know.

Loathaur asks that the duel be staged until one or the other surrenders. The Paladin refuses.

Loathaur asks to delete the teleportals from Room 2. Saladin agrees: no teleporting. Then Saladin requests that Room 4 be deleted from the duel. The magician, who can fly, says no; room 4 stays.

There are no more issues to reach agreement on. Loathaur sighs and plunks down 1,650 g.p. (150 × 11th level). Saladin puts up 1,800 g.p. (150 × 12th level) as his contribution to the purse.

After commending his soul to his deity, Loathaur asks that the duel begin in Room Form 2. The Room Master places his hands on the controls, and Loathaur and Saladin disappear from sight, to reappear an eyeblink later in Room 2.
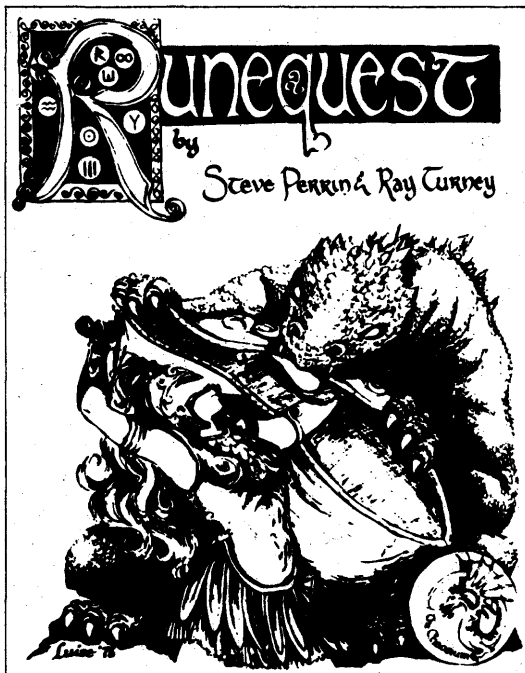
The 312 spectators get their money's worth.

Believe it or not, Fantasy has reality

Douglas Bachmann

INTRODUCTION

It was with some concern that I read in *The Dragon* #33 that Gary Gygax does not believe in the "stuff of fairie," and yet loves it all nonetheless. How can a person get excited about and invest so much time and effort into something which is just make-believe? If fantasy is not real, not only do I have a difficult time justifying playing the games and reading the books, but there is no way to justify any game system. If all fantasy is just make-believe, *all* fantasy game systems ultimately are based on designer prejudice, arbitrary choices or game balancing needs. It is my conviction that we cannot tolerate this kind of situation; we play fantasy games because we at least hope that we are doing something more than playing make-believe.

Tolkien regarded "Faerie" as an objective reality, accessible to Man when he was enchanted. "Fantasy" is, for Tolkien, an art form designed to enable Man to enter Faerie, to enchant him. Mircea Eliade (a profound scholar of mythology and comparative religion) has noted that "myths are the most general and effective means of awakening and maintaining consciousness of another world, a beyond, whether it be the divine world or the world of the Ancestors. This 'other world' represents . . . the plane of *absolute realities.* It is the experience. . . which gives birth to the idea that something *really* exists, that hence there are absolute values capable of guiding man and giving a meaning to human experience."

Another way of approaching Faerie might be to say that it is another dimension to everyday life which possesses greater depth, power, or significance. When we experience this dimension, we are taken out of ourselves, we transcend normal everyday life and become greater in stature. The images and motifs of Fantasy function as symbols in that they point to realities far greater than the images themselves. Ultimately, it is the elves, dragons, heroes and "stuff of fairie" that undergird our normal lives and make them worth living.

Joseph Campbell described the universal pattern of the quest in *The Hero with a Thousand Faces.* That book deals with mythology, but mythology touches Fantasy in many places. It is my contention that we need to incorporate the Quest Pattern into our game playing in order to enrich our games by relating game activity *to the objective reality of Faerie.* Without the Quest Pattern, we are playing "sword & sorcery" games, with it we may achieve "High Fantasy." Very briefly restated, the pattern is as follows: 1) The hero leaves his everyday world, 2) successfully encounters a guardian at the crossing into the World of the Dark, 3) journeys through a strange land and has strange encounters or tests, 4) undergoes a supreme ordeal, 5) wins a reward, 6) journeys back to the everyday world, 7) recrosses the threshold, and 8) brings a boon which restores the world. The object of this Quest Pattern is twofold. The first object is the transformation of character in the hero, and the second is the restoration of life in the hero's world.

The greater part of this article will seek to present some coherent mechanisms which provide an adequate structure for playing out this Quest Pattern and for achieving High Fantasy.

Before proceeding with the body of the article, a short detour is in order. While pondering the Quest Pattern, I was led to consider the meaning of the phrase "rhyme & reason." My conclusion is that the phrase points to "a harmony or agreement of elements which fit together to provide purpose and significance."

To say that a fantasy game needs a consistent world is to say that it requires rhyme & reason. The consistency of the world we seek is not, I think, so much physical and scientific (although we need certain minimum standards here also), but moral and intentional. In other words, it does not matter so much that we get wind currents, disease vectors and the laws of physics right, as it does matter that what we expect makes sense and what we do is meaningful. When we, as players, decide to do something, or act in a certain way toward beings we encounter, we need to know that our decisions and their results have good reasons and are not merely fortuitous. In order to address this need for rhyme & reason, I have tried to explore, in the latter part of this article, the possibilities of legends, the concept of individual destiny, and the moral order of Faerie.

Finally, this article addresses issues raised by role-playing fantasy games. My tentative solutions all are based on *Chivalry & Sorcery,* but players using other sets of rules should be able to modify ideas found here with relative ease. If you incorporate these ideas into *AD&D,* you may unbalance the game; so do so with care.

HOME AREAS & WYRD AREAS

Life does not exist in a vacuum, it exists within a context, a world. And so, the *first* task (literally) is to map a world—a single dungeon will not do. This mapping needs to be sufficiently detailed to indicate substance, yet still left open, so that a person's imagination can fill in unexplained features. Beyond this, there is an essential element which will determine the success or failure of a game as High Fantasy: the division of the world into Home Areas and Wyrd Areas ("wyrd" is an Old English word meaning destiny in the sense of an inward potentiality in process of becoming, with an approaching inevitable end; it eventually was changed through use into "weird").

A Home Area is one in which everyday life as we know it exists; it is the Primary World.

A Wyrd Area is the realm of the Dark, the actual world of Faerie. It is in Wyrd Areas that one encounters monsters and has adventures. All *AD&D* dungeons are Wyrd Areas. It might be worth noting that gold and mithril are items with close connections with Faerie, with Wyrd Areas, and it would seem most appropriate that gold coins not be available and gold/mithril mining not be permitted in Home Areas.

The boundary between Home Areas and Wyrd Areas should be set out clearly. The use of mile stones, walls, magic barriers, hedges, toll gates, rivers, and ditches all serve to clearly separate the Primary World from Faerie.

Home Areas are populated by *humans.* It may be appropriate for a few elves, dwarves or halflings to be *visiting* a Home Area, but they should not live there (I personally find this requirement sad, but sadness is part of High Fantasy and must be accepted). It is also possible to conquer land, so that Home Areas can become Wyrd Areas and vice versa.

It is imperative for players and DMs to understand the need for this division, and to handle the separation creatively. For instance, all adventures are appropriately undertaken and all experience points gained in Wyrd Areas. Bawdy houses, government, trade, agriculture, law & order, and military orders/units—the entire ambiance of *En Garde!* or of a feudal society (or any other historical culture/society)— are appropriate to Home Areas. Hence, real Fan-

'A Wyrd Area is the realm of the Dark, the actual world of Faerie. It
is in Wyrd Areas that one encounters monsters and has adventures.'

Funerals and other deathly ideas

George Laking

Suppose your *D&D* adventurer dies; your companions are unable—or unwilling!—to resurrect you. What happens then?

Does that Lawful Good Paladin, who just a few minutes ago was smiting the enemies of God and Mankind, suddenly turn ghoulish and begin rifling your body? Does that holier-than-thou Cleric lay claim on your horse, saddle, blanket and all, while your best friend steals your purse and your fellow adventurers roll dice over your dungeon-faring gear?

Do they leave your body to rot, riding off to their next adventure merrily counting their ill- but easily gotten gains???!

This type of ghoulish behavior happened once too often in the *D&D* adventures hosted by the Mid-Columbia Wargaming Society of Richland, Washington, prompting the following rules on funeral customs in our latest campaign.

Burial or cremation of the dead is customary. In the field, burial is the preferred method of disposing of dead characters and/or NPC's, especially where a pillar of black smoke would draw unwanted attention to the party! Fighters (Paladins and Rangers included), however, do prefer cremation over burial.

In any event (with the exception noted below), the final choice is left up to the dead character's companions and the situation at the moment.

Digging the burial mound or building the funeral pyre requires 1-6 hours of labor, depending on the softness of the soil and the availability of firewood. Another 1-3 hours is required for preparation of the body, final rites and actual interment or cremation.

Preparing the body includes washing it with the finest brandy, wine or water available (usually a flagon full will suffice); dressing it with the character's finest robes (if Cleric or Magic-User), clothes (if non-fighter) or armor (if Fighter, Paladin or Ranger); and placing three coins—platinum is preferred but the most valuable in any case—one each upon the dead adventurer's eyes and lips.

Final rites include pouring a flagon of the finest brandy, wine or water available on the grave or pyre as a libation, with a funeral banquet lasting 1-6 hours afterward. While required by custom, the funeral banquet may be postponed—depending on circumstances—until the party reaches a safe haven for proper mourning.

If the character or NPC is cremated, the dead character's companions are expected by custom to gather his ashes and return them—along with his Widow's Share or Weregeld—to his next of kin.

The "dead" player may designate one (1) item of his character's possessions to be given to each of his comrades as a parting gift. All other possessions—including his horse—become "grave goods" or are returned to his next of kin. In addition, these grave goods must also include a flagon of the finest brandy, wine or water available, along with rations sufficient for a week.

The sole exception to these rules occurs upon the death of a high-level (10+-level) character.

In that event, field burial—or cremation—is absolutely forbidden: The "dead" player's comrades *must* return the body intact to the character's holding, monastery, guild hall or whatever for proper interment. Preserving the body in such a case will require either pickling it in a tub of brandy or fine wine or packing it into a chest or hogshead with a mixture of camphor and sea salt covering it.

As noted above, the point of delivery depends entirely on the dead character's class. A Fighter, for example, might wish to join his ancestors in the family vaults below his castle; a Cleric or Monk might designate interment among his brethren in the crypts beneath a famous cathedral, while a Magic-User may desire to be interred in his tower along with his magical devices, tomes and treasures. Since the "dead" player is to designate the final disposition of his character's body, a will is absolutely vital!

Such a will should be prepared with care since—in the case of all high-level characters—the conditions of the will are binding on *all* of that character's comrades. In addition, the disposition of a dead character's Widow's Share or Weregeld may also be treated.

Widow's Share and Weregeld

Depending on whether the dead character or NPC is married or not, the surviving members of a party must either pay Widow's Share (to his wife and immediate family) or Weregeld (to his next of kin).

Widow's Share is defined as the normal share of treasure, plus 200 gold pieces, which the dead character or NPC would have received had he survived the adventure. Any potions, wands, scrolls or the like which are acquired will be converted into cash values for purposes of calculating the Widow's Share, the widow receiving the money while the party retains the magical items-unless one or more of them must be sold to make up the necessary amount.

This amount—the entire Widow's Share—will be calculated and deducted first from any booty the party gains *before* the DM calculates experience.

At first glance, Widow's Share may seem a bit too steep. Consider, however, that there was no Social Security program or life insurance to speak of in these days. Thus, Widow's Share is a customary way of insuring that a dead character's/NPC's family can survive.

Weregeld, on the other hand, is a cash amount based strictly on the dead character's/NPC's experience level. The base amount is 200 gold pieces plus an additional 100 gold pieces per experience level of the dead character or NPC. Weregeld for a first-level character, for instance, would be 300 gold pieces, while for a fifth-level NPC it would be 700 gold pieces.

Like Widow's Share, Weregeld is calculated and deducted first from the party's loot before experience is calculated. There is no additional Weregeld paid for class, however: a 20th-level Thief and a 20th-level Magic-User would each have the same Weregeld.

Discussion

As noted above, the primary purpose of these rules is to limit the kind of ghoulish activity which usually occurred immediately upon the death of a *D&D* character: grave-robbing and corpse-stripping in which even those of Lawful Good alignment took fiendish delight!

In addition, these rules serve a number of secondary purposes.

For one, they reward good leadership, tactical ability and common sense. A group leader who can accomplish the group's objectives with few (if any) casualties will gain more treasure and experience for all members of the party, himself included. Resorting to combat, then, becomes the last alternative chosen when all other methods—negotiation, bribery, trickery and the like—have failed.

Second, they reward cooperation among the players themselves. A player is more likely to rush to the rescue of a comrade in distress, knowing that more experience and a larger share of the booty is in store for him by preventing his friend's death.

Third, they introduce the concept of conservative play into the game. Players must balance losses against possible gains to determine their future actions. A dungeon expedition, for example, is more likely to cut its losses after suffering 50% casualties rather than attempt to clean the dungeon out in a single try.

Fourth, these rules reduce the "David and Bathsheba" effect considerably.

In previous *D&D* adventures hosted by MCWS, it was the high-level characters' habit to view first- and second-level characters as so much monster fodder. Such characters were forced out in front—often at swordpoint!—to meet the monsters first and be slain, so that

Tell them you saw it in The Dragon

Tom Wham, afloat in the sea of success

Gaming's mad scientist

Wham's revenge: his games

Bryce Knorr

Right from the start the working title for this story on Tom Wham was "Gaming's Mad Scientist." The title was the easy part. It's the format that's proved difficult.

The initial idea was to mimic his games. The first page would be a cartoon capsulizing his boyhood in the little Mississippi River town of Chester, Ill., his years at Southern Illinois University, the tour in the Navy, right up until the creation of Snits and Awful Green Things. Turn the page and that's where the game began. Players would be Wham, afloat in Lake Geneva, Wis., attempting to cope with "sudden success" in the world of gaming.

There would be funny cartoon counters, of course—Tom really likes games with cartoon counters, you see—and (this is the best part) the board would be a full-size picture of Tom, doing something funny, surrounded by Snits and Bolotomi and Redundans and the men of the Znutar.

A good idea, but one that was aborted upon the realization that Tom's games are based on a logic far more rational than his life. Snits and Awful Green Things make *sense,* once you accept their universe. Their creator's existence, however, cannot be captured in a cartoon or laid out on a board or reduced to dice rolls.

Not without a lot of modifiers, that is.

And some 19-sided dice.

The next concept was a taped interview, a la *Playboy:* Introduce Tom with a few pages of narrative, then let the man tell his own story.

In retrospect, that wouldn't have been a good idea even if the interview hadn't been conducted in a car roaming over Southern Wisconsin or walking the streets of Lake Geneva (the headquarters for TSR Hobbies, Inc.) on a noisy spring Friday night in search of an open deli and dinner.

Oh, you can ask Tom questions, no matter how personal, and he'll answer, but there's no telling where his answer will lead you.

Imagine a three-dimensional pinball game, or, better yet, the poolroom aboard the Znutar, his space ship from *Awful Green Things,* where the crew plays their version of pool, knocking the cue ball around a handball court-like room by striking it with what looks like a baseball bat. The object is to hit one of the other players, calling the number of caroms and the target. ("Doc in five.") Interviewing Tom is a bit like that at times. Going from point A to point B is a treacherous journey for anyone too attuned to a more linear approach.

The question-and-answer interview was left to *Playboy.* The

traditional approach remained. This version of the story began at the only stoplight in Lake Geneva, a resort town, on the aforementioned Friday night. A carload of teenage girls, up from Illinois no doubt for a night of underage drinking, let out a chorus of whistles upon spying Wham. A quote from an early version of this story:

This, says Wham, is not an isolated occurrence. Only the weekend before he was in Morgantown, W. Va., for a gaming convention. Walking down a street he passed another delega-tion of young women, these seated on a porch. 'I walked by,' he says, 'and they each held up a piece of paper with a 10 on it.'

Perhaps the likes of Wham have never been viewed before in Morgantown. That might be more likely than to imagine him a sex symbol . . . With the exception of his appearance, Wham managed to escape notoriety until his games were introduced. Of his appearance, it need only be said that he would probably attract attention everywhere, save at a convention of gnomes with faces only marginally visible through a sea of black hair and whiskers starting to gray.

This version got tossed out after about 2,000 words were typed and as many more scrawled in the margins, at which point it began to resemble one of Wham's own manuscripts.

Tom indeed does look like something out of "Rasputin Meets the Grateful Dead," but his exterior accounts for only part of the Wham Myth. Which itself may be an exaggeration, but there is *something* about this 35-year-old. The trip to West Virginia, for example. Wham (rhymes with bomb) and *Gamma World* co-creator Jim Ward were part of a TSR contingent that travelled to the con in the Blue Moose, the gas-guzzling, 4-wheel-drive vehicle usually used by Dragon Publishing. The group barely survived transmission trouble on the way out before getting sideswiped and stranded in Morgan-town. The TSR folks finally returned to Wisconsin thanks to Amtrak, which is Wham's preferred mode of travel anyway, since he's a railroad buff and couldn't have planned events more to his liking.

Indeed. Mysterious forces are afoot in the universe, intersecting with Wham's vectors. Twenty-eight years after his father gave him a Monopoly set, Tom Wham is making it. Although published in game form only a few months ago (both of his famous games debuted in *The Dragon),* more than 16,000 *Awful Green Things from Outer Space* games have been sold, on top of nearly 11,000 copies of *Snit's Revenge,* respectable figures for his segment of the market (whatever that is). *Awful Green Things* was also nominated for Best Game of 1979 in the Strategist Club awards.

The games are as unlikely as Wham's success. Snits frolic in the sea until getting the "urge," whereupon they run up on the beach under the Snandergrab to reproduce, all the while avoiding the Bolotomi that try to smash them *(Snit Smashing).* The Snits seek revenge, invading the bodies of the Bolotomi to kick the life out of the Snorgs, battling the Makums and the Runnungitms *(Snit's Re-venge) . . .* While in a different corner of the Universe According to Wham the residents of Smbal, Redund, Frath and Snud1—1 and —2 build the spaceship Znutar, happily drinking zgwortz and explor-ing the universe until they land on Ookland, where the Awful Green Things are unintentionally brought on board. The Things overrun the ship, just like a grade B science-fiction movie.

All in all, not your typical premise for war games or fantasy role-playing adventure games.

Even more unusual: Other games are on the way. If Wham ever finishes them.

"I hate to finish things," says Wham, something his colleagues have long suspected.

An example is the expansion module for movement outside the Znutar contained in this issue of *The Dragon.* We thought we'd be giving you folks a game of Tom's called *Space* Barons—or at least that's what our initial conversations with Tom indicated. One day Tom appeared in our office with the rules for the expansion module, promising to deliver the accompanying illustrations straightaway. We waited. Then Tom was called away on pressing personal busi-ness, but before leaving promised us the artwork. We waited some more. Finally, as deadlines descended about us, we panicked and began searching for Tom frantically. Just as we were about to get

really nervous, word arrived that Tom was safe and sound, and had travelled hundreds of miles to complete the assignment.

It's not that Tom is irresponsible. He isn't, and unexpected things do happen. Deadlines are made to be broken.

But finishing a project might be a difficult chore for Tom even if competing demands on his time were somehow restrained. The processes by which Tom works are not completely compatible with publishing and production deadlines, time itself being a somewhat arbitrary intrusion into his environment.

Designing a game, after all, is a creative act and one cannot summon the forces of creativity as one would summon a spell. This obstacle is compounded by Tom's propensity for revision. An invet-erate tinkerer and adjuster, he is ever inventing variants, rewriting rules to old ideas or dreaming up new games. So, there are not one or two versions of Snits or Awful Green Things, but many of them. In all, Wham by his own count has created some 200 games or major variants, many of which are boxed or otherwise stored in envelopes or loose files about his office at TSR, a room that is reminiscent of a college dorm (the building was a hotel in an earlier incarnation)—or the cell of a lifer—there's only one window, in a corner at the top of the 12-foot-ceiling. The ambience is heightened by the general clutter and mixture of furnishings: Yesterday's sandwich shares space with rubber monsters and a stuffed Bolotomus, crowded bookcases, a stereo, an easy chair and three work tables, each covered with a game "in progress."

The room is more workshop than office, a teleporter in which Wham travels to his worlds. However (as the games' boxes put it) "ridiculous" or "ludicrous" the worlds in his games seem, when Wham discusses them, they do seem to exist. The problem is that sometimes even Tom can't communicate with them, a pitfall Embraz the Bulbous (creator of the Snit planet) apparently hasn't experi-enced.

At the moment, for example, communications with the Snits appear to have broken down, regardless of whatever deadlines exist for Wham to complete work on a revision of *Snit Smashing.* He had been working on the project before the West Virginia trip, but on his return became sidetracked by a railroad game *(Rail Baron* is one of his favorite games) that is spread over one of the office's work tables.

"(I'm) in search of what really happens on that little world," he says of the Snit planet. "Right now I'm not sure; I've lost contact with them.

"It comes in flashes.

"I guess I should get back to Snits, but when I work on a piece, I work on it as long as the fire is on it, and when the fire is out, I put it away."

That said, he deems the fire extinguished for the railroad game and, with an arm, sweeps up the board, counters and other para-phernalia.

The railroad game, he sighs, will probably never get published anyway: It's too similar to the original, illustrating a Wham dictum.

"There is no original game," he says. "It's just how blatant you are in copying from other people. The innovation comes in putting rules systems together that haven't been put together or, if you can't do that, in making your setting so obtuse that nobody can tell the difference."

The latter, of course, is Wham's trademark, at least in his pub-lished games, although he is a hardcore wargamer who's designed engagements in more normal environments. But those games have yet to earn him much more than lunch money.

In an industry where other designers seem driven to complexity by either recreating reality faithfully or by making fantasy worlds so intricate as to parallel the real world, Wham has embarked on another tack. For complexity, Wham substitutes whimsy and satire.

Like all fantasy role-playing games, his take place in a unique environment. But his universes bear his distinctive stamp, scenes set not in Tolkienesque narrative at the beginning of a dry set of rules, but in cartoons mutated from the counterculture of the 1960s. *D&D* meets *The Electric Kool-Aid Acid Test,* R. Crumb and earth shoes.

The virgin birth of Snits came in 1977, shortly after he began work at TSR.

"I was living in an apartment with Brian Blume (the company's

vice-president and board chairman)," he says, "and we had these ants raid the kitchen at regular intervals—like whenever we were gone. However, I had all sorts of tricks I used to use on them."

Disdaining such conventional weapons as environmentally questionable pesticides, Tom lured the enemy to the sink with a trail of sugar, periodically exterminating the intruders with the stamping method. A lighter also proved effective, he says, although it left behind a not-so-pleasant odor.

So, what began as Ant Smashing evolved into *Snit Smashing* (published in TD #10, but not released yet as a boxed game), in its own way a *D&D* parody, and the legend was born.

"I was kinda working on what happened next, and figured right away these Snit guys would be kinda mad that they were getting smashed all over the place, so there had to be something to balance the effect of the Bolotomus."

While doodling one day he drew the anatomy of the Bolotomus (which looked nothing like the final version) and "Commando Raid on a Defenseless Bolotomus" was born, the precursor to *Snit's Revenge.*

It was not the conclusion, but merely a followup in the annals of the Snit Saga, he says, which includes such chapters as "The Siege of the Snandergrab" and "Zombolotomus" (where the Snits take over a dead Bolotomus and turn it into a zombie).

Awful Green Things was born during a strange encounter between Wham and a rather large quantity of a so-called controlled substance, although he says he does not normally game well or create while under the influence of anything stronger than submarine sandwiches. Somehow, he managed to scribble down the idea, however.
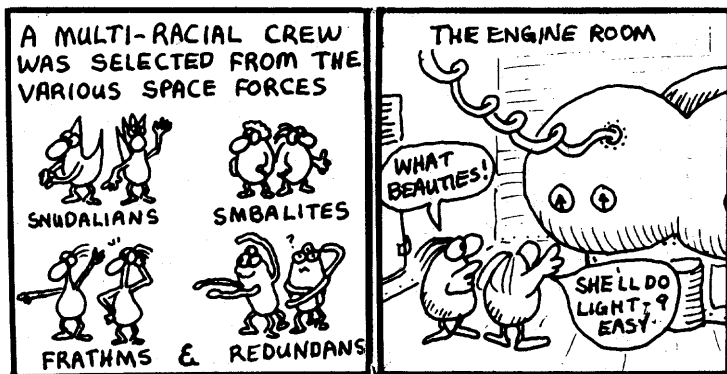
There are also more Voyages of the Znutar than have seen print. On a shelf in his office, for example, already packaged in a plain, brown box, is Ookland, the tale of the Znutar's return to the planet where it found the Green Things. And, an interface of the Snits and Green Things is under consideration, where the crew of the Znutar find a dead Bolotomus, assume it's a spaceship, repair it and . . .

But back to Lake Geneva, back to Wham's office.

"This is the Snit Shelf," he says, pointing to a board on which is piled an array of papers. "It's full of material, ideas, possible lines I haven't developed yet.'

One series of yellow legal pad sheets covered with scrawls from a felt-tip pen shows the progression from idea to comic strip of the "origin of Snits." On another 8½-by-11-inch piece of white paper are 30 or 40 sketches of a possible new character for the game—Goangitms. Although each drawing is small, containing only a few lines, each appears a distinct entity. One of Wham's virtues is that his artwork, if nothing else, is blessed with efficiency. A few "worry" lines around a spaceman, a question mark over a Bolotomus are used for maximum effect. Besides says Wham, "Everything I draw I try to think, 'How simple can I make it?' The easier it is to draw, the faster I can get it done."

Still, he says, the art alone for a strip takes a full 24 hours of work, not to mention the script and lettering, and the labor must compete with the other demands put upon his time. In an attempt to deal with such practicalities, Wham has another TSR artist, Jeff Dee, doing some artwork (Dee did the box cover for the second edition of *Awful Green Things).*

(Jeff is a fan of Tom's who wound up working for TSR. No one knows a lot about Tom's fans—only three people have returned questionnaires included in his games—but Tom says a lot of them are women, which he likes. Jeff Dee, whose name is suited to the monosyllabic answers he gives to questions, says he likes Tom's games because they're "really off the wall.")

Of course, such attempts at short-circuiting the gods seem destined for failure; it seems that his collaborator has shown signs of developing work habits similar to Wham's.

So be it. Wham appears resigned to his fate. It is either create your own characters or draw somebody else's, which means following orders. He occasionally does "straight" illustrations, and worked on the *Monster Manual* for *AD&D* (the blink dog, giant beetle and beholder are among his efforts). But that means adhering to schedules, not to mention someone else's vision.

"I'm not very good at drawing what somebody else thinks up," he says. "Nor at playing by somebody else's rules. I think the Navy soured me on that."

Which hints at why, for all their childlike appeal, there is something *more* to *Snits* and *Awful Green Things.* That something—for lack of a better name, call it whimsical anarchy—is at the heart of his work, and his life.

The History of Wham was supposed to go here, a chronology of events, that proved difficult to extract simply because Tom does not exactly organize himself in a fashion where dates take on any added importance.

"I've always been different, I've always strived for something that was different from what everybody else was doing," he says. "I suppose that's why I come up with such obtuse things—the struggle against order and discipline and the way everybody else does it."

So, he invents games that are uniquely his; he draws in a style that, while reminiscent of the counterculture cartoonists, is still distinct; he likes to work nights, while the rest of us sleep; he lists a television, along with the car, as his non-possessions.

Which came first: The disdain for authority, or the lifestyle going off on a tangent from the mainstream?
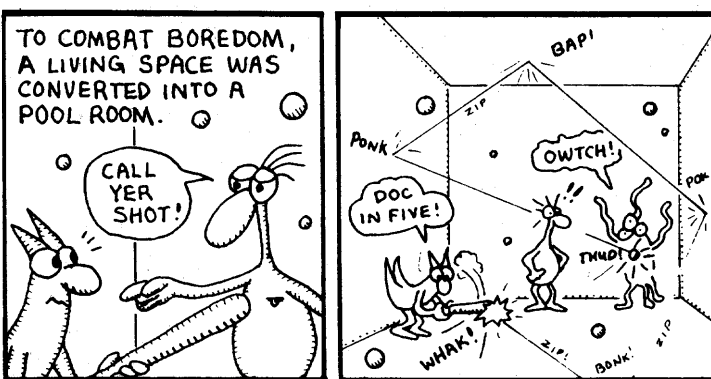
With that theme established, we return to The History, beginning with the chapter on college, started in 1962 as an art major and finished a decade and six disciplines later as a social work major a dozen or so hours from graduation.

In between were the four years in the Navy (where he captured the copying machine to further the cause of gaming). But it was in college, he says, where he took his first serious steps in cartooning, with publication of his first strip, *Super Student.*

(One SS from the stack of *Daily Egyptian* copies in his office is about the campus parking problem. Things really don't change too much, do they? Anyway, Super Student goes to the rescue. I've just found a way to get 700 cars in the parking lot, he tells the worried campus officials, and of course he has found a way to get 700 cars in the parking lot, stacking them in a huge mound on top of each other.)

When he halted his college career in the early 1970s, Wham went to work for a hobby shop and design company in Maine, where he sold his first game for $20, a rewrite of a Civil War miniatures

naval campaign. The $20 fee was an indication of many things, not the least of which was the firm's solvency. After it went under, he cut lawns for a while before returning to the Midwest for a job on an Illinois River boat. Mark Twain he wasn't, and besides it was *winter* out there. The venture lasted but one trip, which still was a whole month on the river.

"The Illinois River in 1972 was a terrible place to be," he says solemnly. "And it interfered with my gaming, anyway. Gaming always did run my life."

By this time Wham had been joined by a wife and two children, and he landed what was to become, prior to TSR, his most permanent position: A guard at the Menard State Prison in his hometown. (Now for a test. Without turning back to the beginning, what's Tom's hometown?) There, he also confirmed a sound adage of Illinois politics, namely, that it helps to know someone, which he did, since his father was the prison doctor.

Now, a prison may seem hardly the place for a person who dislikes rules and order and things like that, but then Tom was on the outside of the bars. His appearance was also more conventional than today, although his beard was animate enough to prompt some inmates to refer to him as "wolfman." Eventually, he was promoted to clerk, where his job was to make sure that none of the prisoners escaped on paper. This last exposure to bureaucracy appears to have stretched his tolerance to the breaking point.

"I stopped showing up for work (this was 1976)," he says, "and it took a hell of a long time for them to fire me. If you don't show up for a job, first they write you up, and to punish you for not showing up they give you three days off."

He had already exhausted all three of Southern Illinois' primary industries as possible employers (besides prisons and river, Southern Illinois has coal mines, which he swore off after a college summer vacation underground). So, waving goodbye to the prison, his hometown, and his marriage, which had ended in divorce, he packed his worldly possessions in his car (this was before he started "disbelieving in cars," as he put it) and hit the highway with vague notions of "heading west." He wound up in Denver, where he captured a copying machine for a large corporation in an office where, he recalls fondly, he was surrounded by beautiful women. Going out with the guys on this job was *fun,* he says, and a boost to his divorce-battered ego.

He returned to the Midwest a year or so later to join TSR, where he is eighth on a seniority list of some 80 employees. Having acquired and abandoned a series of job descriptions, he is now classified as "general office," for the 40 hours he spends each week in duties ranging from night watching to word processing to building model railroads. For his games and cartoons, however, he is considered an independent contractor with the company.

Having buried his car long ago, he and his four cats lead a lifestyle he describes, perhaps only half in jest, as "existential— that's a word I learned in college."

Yet, while some find his games odd or at the worst grounds for committal, Wham says they do make a point. And, he says, his ambition is "to really get into something heavy, like the state of the world . . . but how do you roll (up) the mind of an Iranian?"

Despite his affinity for wargames, which he calls a "good way to get rid of aggressions," he is a non-violent person. "I've never been in a fight in my life, although I've broken up a lot of fights in bars."

Even his memories of Vietnam are couched in dreamlike visions as being "like Disneyland": a shimmering, calm summer sea, blending into a wall of fog on the horizon, flashes of rockets and bombs echoing in the nighttime sky as he slept under the stars.

He allows war as an inexorable part of man's nature, adding, "It's kinda like a madness, it overwhelms the population and the leaders are the instigators. It could be we're just led into wars by greedy, powerful people."

With that in mind, recall the Znutar and its crew. They take with them no weapons *designed* to kill; their most potent weapon is the stun pistol. When encountering hostile creatures on a planet they visit before the infestation of Green Things, what do they do? Run away, of course, like any intelligent Redundan.
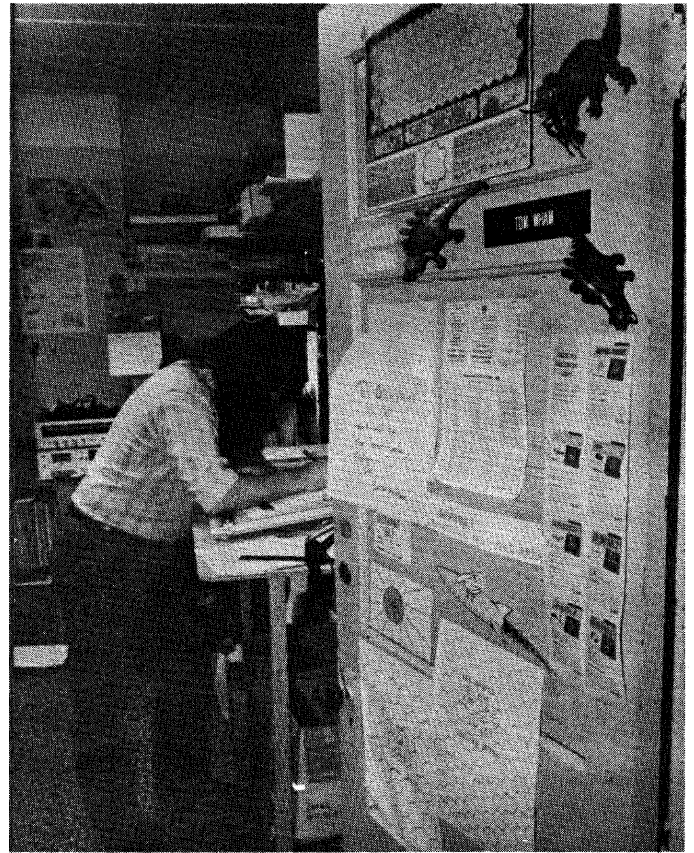
The 'fire' strikes Wham at his TSR office

And, in the world of the Snits, the gods do not float in timeless space for nothing.

"That's kinda what the games are about," he says. The gods— they're the ones who invent the games (in Snits). Everybody invents games they can control, one way or the other."

Acknowledging games as escapist—he says he's always used them to escape the painful times of his life—he says, essentially, Why Not? Especially since events in the outside world—reality—are likely to be far beyond any one individual's control. Better to have something, even if it is a fantasy, to control than nothing at all.

Ah, control. Wham has attempted to seize control over his own life, and games have offered not only the escape, but the Way Out. Independence.

Well, almost. He has yet to emerge The Victor in the Wham Myth, but he has reached a more or less satisfactory truce with some aspects of reality.

There are still tensions encountered at TSR due to his ways. "I'm doing it on my own terms, but TSR kinda wrote the terms; they made the job around me," he says. Recently, for example, objections were raised to the leader of the Znutar's name: Wham insists Capt. Yid is not anti-Semitic, however (the woman with whom he lives is Jewish, among other things), but got the name when part of a "K" fell off, leaving a "Y."

That aside, he says, "I do get a lot of satisfaction out of making a living—better than a living—from it now. It's been my life's play, and now it's my work. I have a bit of a conflict there, because work is now play and play is now work, but I manage to overcome."

Why now, 28 years after inventing his first variant?

"I never really had the courage, the faith in my abilities before, but when I came to TSR, I found I could do about as good as anybody else. Once I got one game published, it was not that difficult to get the next one. It's like having an in—and working for a game company does give you an in."

That, of course, was a lesson he learned long ago, in another life. Papa Wham's boy, you see, is nobody's fool.
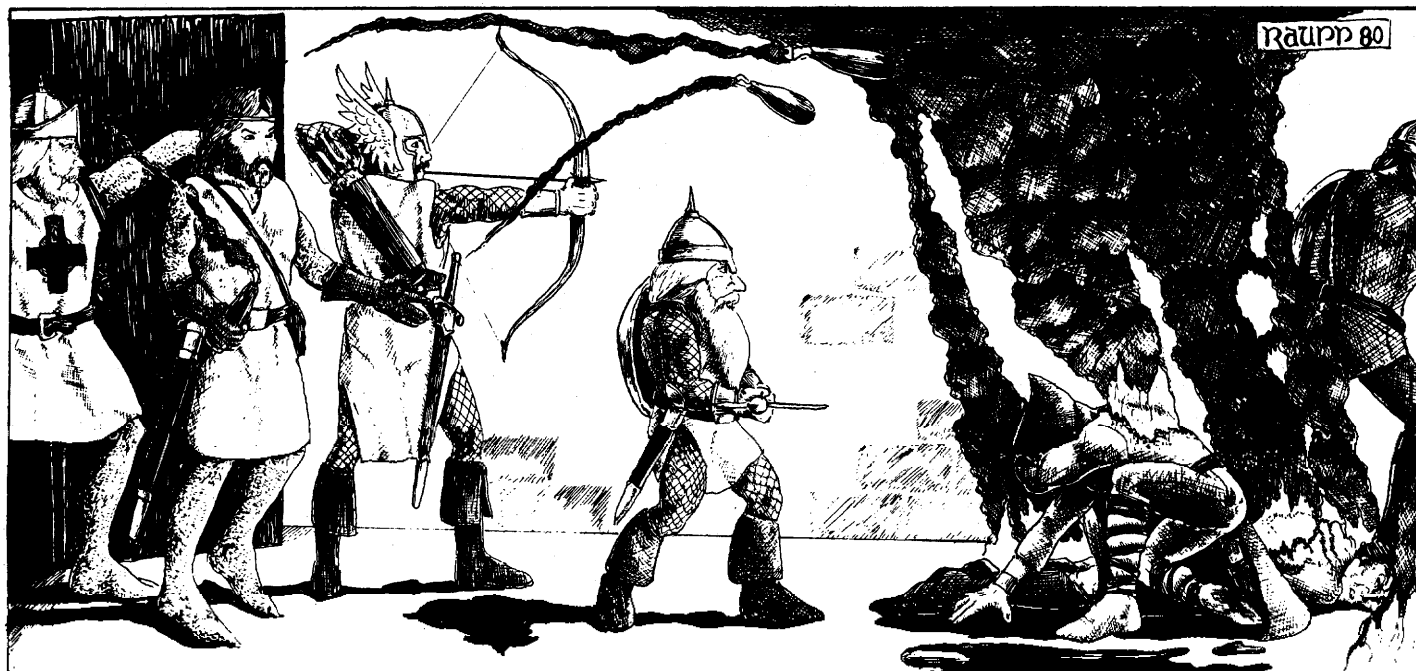
Don't drink this cocktail— throw it!

Robert Plamondon

Festus the Dwarf kicks open the wide door of the bandits' dungeon home and throws in two molotov cocktails, burning one of the twelve bandits to death and wounding two more. Right behind come Rangers Smith and Jones and Cletic Lucretia, who each lob two smoking oil flasks. Before the bandits can react, over half receive serious bums and several are dead. The pools of flaming oil prevent them from regrouping. With sword and bow, the invaders pick off the survivors and take the room. None of the adventurers has taken a hit.

Many players, like those mentioned above, have realized that flaming oil is the most powerful weapon available to a low-level player in *AD&D*. A flask of oil burning on a monster (or player) does 3-18 points of damage in the space of two rounds, and can be used by all character classes except Monks. Compare this to a "paltry" 1-10 points of damage done by each hit of a two-handed sword.

Because the players in my dungeon were using so much oil and frying monsters so consistently, I decided to investigate the use of oil in *AD&D*. I wanted to simplify the combat system for oil, and I wanted to "burn" my players a little.

A common technique for using burning oil is to first toss an oil flask onto the target, then light it with a torch. This method is useful when you need a wall of flame between you and the monsters, but takes a long time to set up—grab oil, throw it, grab a torch, throw it-and requires two hits to torch one target.

Molotov cocktails are a more elegant method of creature crisping. In its simplest form, a molotov cocktail is an oil flask with a rag stuffed in the mouth. The rag is lit before the oil is thrown, and the rag lights the oil when the flask breaks. Instant monster flambee!

The stout-hearted can manufacture molotov cocktais during melee by opening oil flasks and stuffing rags into them. Those with more

foresight will have some made in advance. Preassembled molotov cocktails can be used more quickly, but tend to soak their immediate surroundings with oil, endangering whomever carries them.

Classier models have a cap over the wick which prevents oil leakage. These caps can be of metal, which can be pulled off or unscrewed, or of waxed paper or parchment, which can be burned or torn off. Molotov cocktails assembled with wicks going into the oil are preferred because they can burn for hours and be used as lamps or incorporated in a delayed-action booby trap.

The best molotov cocktais have their paper caps and wicks impregnated with saltpeter, so they will light from a spark or a hot coal. Saltpeter is what makes gunpowder burn faster than other smelly charcoal fires. It can be obtained from nitrate deposits in caves; alchemists use lots of it. Molotov cocktails of the most elaborate sort will cost from thirty to forty silver pieces.

If your players are suicidal or use lots of traps, they'll love self-igniting oil flasks. Alchemists in most universes (including this one) discover phosphorus at one time or other. White phosphorus has the charming property of burning spontaneously in air but not in oil. Thus, when a flask of oil and phosphorus breaks, the phosphorus is exposed to air and everything bursts into flame.

These devices are extremely dangerous. A fall, a fumble, or an attack can break the flask and torch the user. This danger makes alchemists reluctant to make phosphorus-oil flasks. Those who agree to make them will charge from twenty to fifty gold pieces each.

Torches, the most common source of flame, will quickly light even a reluctant wick. They are, however, bulky and almost impossible to shield, hindering weapon readiness and stealth.

Lanterns can be used to light wicks if plenty of time is available. In melee it is more practical to use the lantern itself as a molotov cocktail rather than trying to light things from it.

Two non-bulky, easily concealed fire sources are punk and slow match. Punk is fungus-decayed wood; slow match is specially treated rope or cord. Both smolder without flame at the rate of thirty inches per hour (five inches per turn).

Saltpeter-impregnated wicks light immediately from smoldering material; lanterns and simple molotov cocktails will light after a few seconds of blowing on the match or punk to heat it up.

Various sorts of shields and holders can be made for punk and slow match to hide their glow and leave both hands free. Wind does not blow out the burning ends, but care must be taken to shield them from dampness.

Punk is available everywhere, but slow match is used mostly in cities to light street lamps. Both are cheap, about one copper piece per foot.

The number of oil grenades that a character can throw in a round depends on the complexity of the operation. Thus, oil flasks, self-igniting flasks, and lit molotov cocktails can be thrown at the rate of three per round. Unlit molotov cocktails can be lit and thrown at the rate of two per round. Stuffing a rag into a flask, lighting and throwing it can only be done once a round, as is also the case for throwing a flask and then throwing a torch.

These rates of fire assume that the oil grenades are thrown singly at a distinct target and that the grenades are close at hand. Obviously, dumping a backpack full of oil flasks down a stairway will dispose of more than three flasks in a round, while groping through loot and laundry for a flask will slow the rate of fire.

Combat using flaming oil as given in the *DMG* is unnecessarily complicated. Here is a simplified system:

First, roll the usual d20 "to hit." If the grenade misses, pick a convenient direction as "12 o'clock" and roll a d12 for the direction of the miss, counting clockwise from "12 o'clock," in relation to the target. Then roll a d6 for short range, d12 for medium range or 2d12 for long range to find the distance *from the target* of the point of impact.

Second, roll another d20. A "1" means the flask didn't break, a "2" means the flask broke but didn't light (for molotov cocktails and oil-phosphorus flasks). Any other result means the grenade did what it was supposed to. Unbroken grenades can be thrown again; broken ones can, of course, be lit later on.

A direct hit with any oil grenade does 2-12 points of damage the first round and 1-6 the next round, provided it gets lit.

Splash hits occur when a creature is within three feet of the point of impact of the grenade, and the creature misses its saving throw vs. poison. Splash hits do 3 points of damage (the *DMG* spreads this out as one point per segment for 1-3 segments, but it can be applied all at once for simplicity).

Armor doesn't help reduce damage, because although plate mail, for instance, would keep most of the oil out, what did get through would be where the character couldn't reach, so it couldn't be smothered or scraped off.

When a successful attack is made on a person holding an oil flask, there is a one-in-six chance that the flask will be dropped and broken. A person rendered unconscious or killed while holding a flask has a two-in-six chance of dropping and breaking it.

Falling into a pit or down an incline will cause flasks located between the person and the point of impact to break 95% of the time. Flasks located elsewhere will be unharmed. For instance, a flask in a backpack would remain intact if a character fell forward onto his chest or face.

Although flaming oil is a very potent weapon, it is not appropriate in all dungeon situations, some of which are examined below:

Some dungeons have wooden floors, thick carpets, layers of straw, or other flammable surfaces. Using oil under these circumstances can cause a party to bum important treasure, block off their only escape route, or even destroy whole sections of a dungeon.

Destroying the dungeon is not a very bright plan, since the area around the fire will suddenly be filled with monsters. Some of these will be trying to escape the blaze, some hoping to scavenge a hot meal, and a few will try to fight the fire. None of these creatures will be well disposed towards the arsonists.

Additionally, rumor has it that pyromaniac players are sometimes attacked by a huge bear in a flat-brim hat who fights with a +6 shovel.

Using oil in poorly ventilated areas can kill everyone involved because of heat, smoke inhalation, and/or lack of oxygen.

Use of oil in well-ventilated areas will bring the aroma of roasting meat to creatures in rooms connected to the same air shaft, thus attracting scavengers.

Relatively intelligent monsters will learn from experience with oil. Although ogres, lizard men and trolls dislike using flame weapons, orcs, goblins, hobgoblins and kobolds will gleefully use flaming oil on adventurers once they learn how potent a weapon it is. Players should try not to educate the opposition.

The wolf in your paint pot

Somewhere in almost any dungeon or wilderness campaign worthy of its name there lurks at least one lycanthrope. In the tamer dungeons, the lycanthrope is likely to be just around the corner. But in a more insidious and deadly campaign he may become a member of the adventuring party itself. Wherever he lurks, however, the werewolf and his kin will become dramatic elements of the play if they are represented by well-painted miniatures.

Most dungeon werebeasts tend to be fell creatures, but it is not necessary that they have an evil alignment. While werebeasts have been portrayed as evil in many cultures around the world; the student of lycanthropy will be aware that benign werewolves have also appeared in folklore and literature. One East European were-wolf testified at his medieval trial that he and his compatriots became
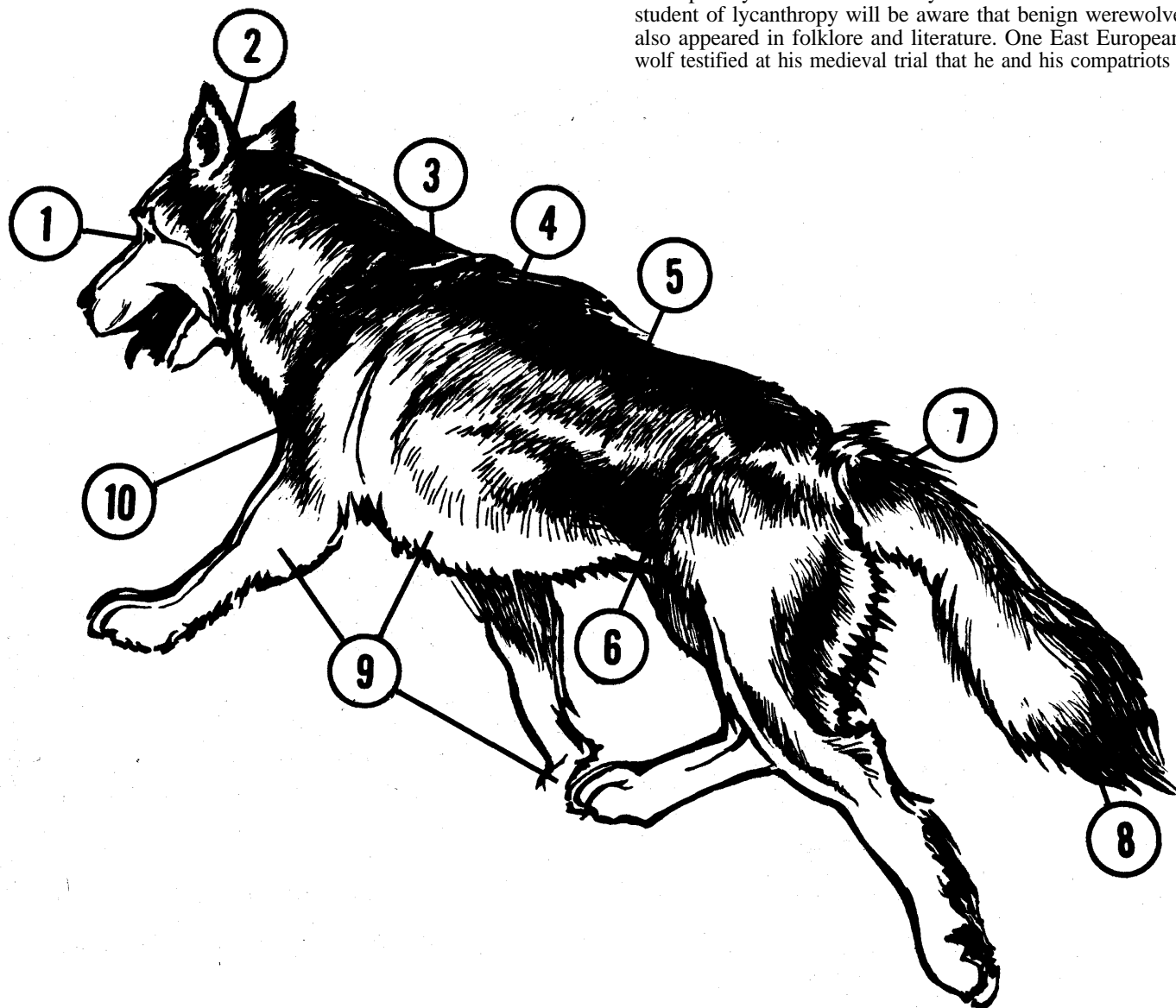
1. For facial detail, see next illustration.
2. Inner ear is light; exterior ear darker than body.
3. Thick shoulder guard hair is darker than rest of body; it; outlines the ruff and extends the length of

4. Several streaks of darker color may saddle the body.
5. Color graduates from darkest at spine to lighter underbelly.

6. Haunch edge may be darker than basic body color.
7. Dark spot at base of tail marks scent gland.
8. Tail is basic body color, with a darker area at the tip.
9. Underbelly, inside of legs, tops of feet lightest

10. Dark color at shoulder may extend across chest in front or may break for a lighter-colored chest.

wolves nightly to save the people from famine. He avowed that Satan and his minor demons had stolen the grain harvest and the livestock from the countryside. In the form of wolves, the man and his companions ventured into Hell to do battle with the demons and return the flocks and harvest. But, we digress. The truth of the matter is that werewolves—and wolves—have had unilaterally bad press for centuries.

Whether good or evil, wolves, werewolves, and other furred beasts can be realistically painted with relative ease. Shading and highlighting, using simple washing and dry brushing techniques, will yield realistic fur characteristics on bears, wolves, lions, and rats. In addition to these basic techniques, a few touches of detail, described below, will add striking realism to wolves and werewolves.

In the classic literature, werewolves turned into real wolves, not pathetic Lon Chaney-type hairy men walking with a stoop and a leer. Wolves (and, therefore, werewolves) come in many colors including shades of blonde, rust, brown, and grey. Pure white (albino) wolves and black wolves also exist; even spotted wolves have been reported. No matter what the basic color of the wolf, however, certain areas of the face and body tend to be emphasized by a darker color. These dark areas help to exaggerate facial expressions and body postures which are important in communication. The black outline around the ears, for example, gives emphasis to the position of the ears whether they are erect and alert, or pulled back and submissive. Dark fur on wolves is found along the spine; at the shoulder and ruff; at the base and tip of the tail; and around the prominent facial features of the eyes, mouth, and ears.

The wolf is light in color underneath, on the belly, and on the insides of the limbs. This camouflage feature compensates for the animal's body shadow which could otherwise make the animal more conspicuous. The outer facial hairs and underjaw are lighter than the basic body color. Underneath the tail may also be lighter.

The illustrations accompanying this article will give you a detailed picture of the wolf's pelage. If these charts are followed, you are sure to create authentic wolf figures.

Animals are fun to paint because whether you prefer to detail every freckle with a ten-ought brush or slap the wash on freely and let it stand, animals usually come out looking pretty good. We spend a lot of time with our figures because that's the way we get the most pleasure from painting them, but we recognize that not every painter wants to be as compulsive as we are. One trick we have learned to speed up detail is the use of a fine-point marking pen. (Use permanent ink or your finish coat will dissolve it.) A pen can be used to outline dark areas around eyes, fill in shadows in ears. outline lips, color toenails, or accent whatever miniscule characteristic you wish to call out. Wolves can particularly benefit from this kind of attention because as you can tell by the accompanying illustration, there is a lot of detail on the face of a wolf which adds considerably to its expression.

The following techniques will be useful when painting furred animals. You will probably be familiar with some of them, but we give a brief overview of each technique for beginning painters.

Washing. A wash is a diluted paint applied to a surface which is primed, unprimed, or painted another color.

Thinning paint has three primary effects. First, it dilutes the binder, which decreases the adhesive ability of the paint. Second, it increases the space between pigment grains, which reduces the light blocking characteristic of the paint and allows more of the underlying color to show through. Finally, it increases the fluidity of the paint, causing it to run more freely.

On the textured surface of wolf's fur, the pigment of the wash will settle in the recesses more heavily than on raised surfaces, giving an excellent effect of light and shadow. A darker wash used over a light base coat is most effective as the light base coat shows through on the raised surfaces, reflecting light and giving the appearance of fur. A lighter wash over a dark base coat may become muddied, but it is important to experiment—you may find a combination that works very well. Female wolves tend to have a reddish cast to their fur. A reddish wash used over a brown or sandy color will add realism to a female wolf figure. A very thin black or brown wash may be used

over a variety of base colors or over a primed surface to create realistic pelage.

Dry Brushing. A combination of washing and dry brushing is very effective when rendering wolfs fur. Dry brushing is a technique in which most of the paint is wiped off the brush before you begin painting. The paint may or may not be dilute, as in a wash. Light strokes of the dried brush leave small amounts of paint on raised surfaces but not in recesses.

Dry brushing is very good for highlighting fur. It is an especially effective technique to "work in" color on wolves, particularly in the darker areas such as shoulder, face, spine, and base and tip of tail. Lighter areas of the underbelly, insides of legs, and underside of the muzzle can also be worked in by dry brushing. When dry brushing, you can use paint which is either darker or lighter than the dominant color.

A final, very light dry brushing with a metallic color can add dramatic highlights to fur. Metallic highlights can be applied to prominent points (scruff of the neck, back, shoulders, flanks, muzzle, and tail). Gold goes well with light browns; antique bronze or metallic gold goes well with reddish browns; and silver or metallic grey goes well with greys. The wolves we have finished with metallic highlights look very dramatic and powerful, but at first glance one does not even notice that the effect is achieved with metallic paints.

Blending Colors. Wolves are never a single color-even black or white wolves will show shadow and highlight. Most wolves will require two or more colors carefully blended together without a definite line between them. There are two basic techniques for blending colors that produce satisfactory results with very little practice.

You can blend colors using a wash. Apply the adjacent colors, and while they are still wet, blend them by using a solvent or wash to obscure the line where they join. The longer the strokes and the more solvent used, the wider the area of blending. Don't use too much solvent or you will find yourself working on bare metal. Be sure you use paints that have the same base (water, oil, or lacquer)
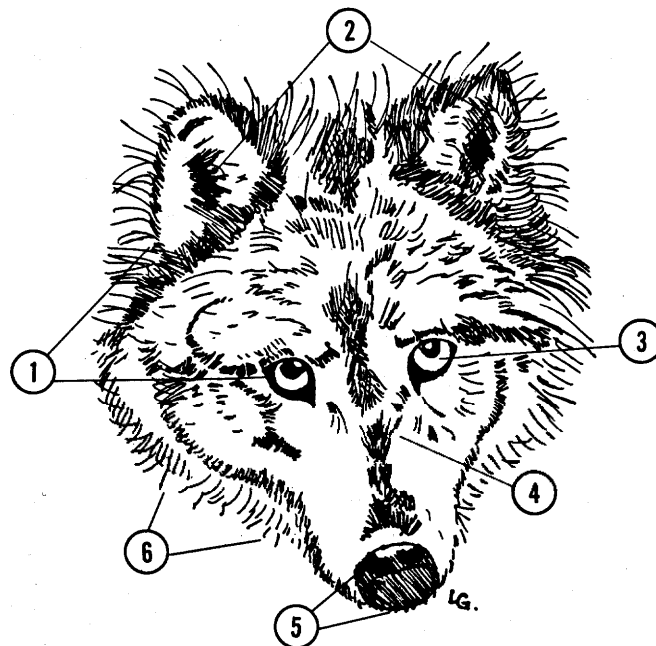
1. **Darkly marked eyes and ears outline facial features.**
2. **Ears darker at outside and back, lighter on inside; center is very dark.**
3. **Eye outlined in black; pupil is round; eyes may be greenish, grey, brown.**
4. **Central facial line may be dark from forehead to nose or may be broken between the eyes.**
5. **Black nose and lips.**
6. **Outermost facial hair and under jaw may be lighter than rest of face.**

and work quickly so the paint does not dry before you are finished.

The second method of blending colors uses dry brushing. You begin by applying one color to the entire area where the colors will overlap. Allow the area to dry, then apply a second color with a moderately dry brush. Apply the paint first to the area farthest from the region where you want the colors to merge. The brush will become drier as you move closer to the area where the colors are to overlap. Rather than dabbing fresh paint on the brush, continue to paint with the dying brush, using lighter strokes as well. In this way you apply less and less paint as you move into the region which has been painted with the first color. Overlapping a darker color over a lighter color works best. This technique can be used on the flanks of a wolf to blend the darker color of the back into the lighter belly.

Finishing. An overall finish of flat can be used; a semigloss can be dry-brushed on to add highlights to prominent facial and body features. Finally, a high gloss can be applied to nose, eyes, and lips. For a werewolf, though, which traditionally has *dry eyes,* a flat finish should be used on the eyes.

* * *

Using these guidelines, you can experiment with many variations. Wolf figures are available in several lines, and the quantity and variation of animal figures—potential werebeasts, all—seems to be increasing. They certainly add punch to the wilderness, dungeon, cavern, or tavern. Meanwhile, don't waste *all* your garlic in the lasagna.

Marjorie Jannotta and Chuck Hundertmark are professional writers who also enjoy painting miniatures and lurking around an occasional dungeon. They are the authors of Painting Fantasy Miniatures *and* Skinwalkers and Shapeshifters: A Guide to Lycanthropy for Players, DMs, and The Curious. *Morningstar Publishing Company.*

The fatal flaws of Crane

Mark Cummings

George Schubel has built himself one heck of a world. He calls it Crane, and has divided it up into 4,608 sectors which are composed of a wide variety of terrains including cities, mountains, forests, oceans, deserts, and glaciers. To add to its depth and mystery George has created a number of unique flora and fauna, most of which are useful or dangerous in some way.

The planet is peopled by semi-civilized tribes wandering about from city to city. Each tribe is run by a player who makes all the decisions for the tribe. Experienced players can take the role of the leaders of the various cities. Crane comes complete with religions, political parties in conflict, various barbarian tribes, and about 1,000 people to play with. You start out with a limited amount of knowledge about the planet. You add to your store of knowledge and power by experience, by asking the referees questions, and by trading information with other players. As with most role-playing games, there is no "object" to the game. You play for the sheer joy of playing, setting your own goals as you go along. Most players simply try to make their tribe as powerful as possible.

Sounds just great, doesn't it? It is great! *Tribes of Crane* is a monumental achievement and a great addition to the hobby. Unfortunately, it has three fatal flaws that may end up killing the game before too long.

Please understand, 1 am not a disgruntled gamer. I have no beef with Schubel & Son. But I dropped out of the game, and here are three reasons why.

COST

When I started playing in *Tribes of Crane* in November 1978, the turns only cost $1.50. You could play about one turn/tribe/month. Then they hired some extra game masters and became more efficient, so that you were able to play two turns/tribe/month. Unlike most PBM games, Schubel & Son will process the turns as fast as you can send them in. This immediately puts the poorer gamer at an immense disadvantage.

Take, for example, the matter of your herds and their relationship to the growth of your tribe. You want to have as many people as possible, since only 50% of the tribe can be warriors. Tribal increases are figured on the first of the month (real time). When you send in your turn they check to see if they have had a turn from you since the first of the month. If they have not, when they send it back to you, they figure in your increases in your herd and human population. On most types of terrain, your people will only reproduce if they are "supported." Being supported consists of having one herd animal per human. The supported portion of your tribe increases by 10%. If you have 250 people (125 of which are warriors) and 100 cattle, only the part of the population supported by cattle will grow. This means that on that month you will increase by 10 people (5 of which can become warriors). Since you start out with fewer herd animals than people, it is hard to overemphasize the importance of gaining enough extra herd animals so that your tribe may be fully "supported."

This is not an easy thing to do, however, since your herds will generally grow no faster than 10%, the same rate that your people are growing! The best solution to this dilemma is to trade your way out of it. For instance, I found two-cities that were four sectors apart. At the one city I could trade cattle for 1.2 goats apiece. At the other city I could trade one goat for 3.5 cattle! Since a land-based tribe travels one sector per turn, every five turns I could make a dramatic increase in my herd size. If I could afford two turns a month, I would move exactly twice as fast as the man who could only afford one turn. That would mean that by the time I had finally managed to build up to the one herd animal-per-human mark, I could probably turn and deal my poorer neighbor a crushing blow due to my larger army, even though we had been in the game for exactly the same length of real time and had followed the same strategy!

Some gamers might wonder why my poorer neighbor wasn't willing to spend the extra money only until he had reached this plateau of growth. Unfortunately, once you have one herd animal per person, you have found out that horses give you a combat advantage on some terrains. A horse costs about as much as a herd animal, so you have to overspend for just a little longer to keep even. Then you find out that a war hawk (giant birds your warriors ride) will just about make one warrior as powerful as two in some situations. Unfortunately, a war hawk costs about as much as five herd animals, and they don't reproduce in captivity.

It is possible to have a "mature" tribe, one that is realizing its maximum growth in military strength. You need to have about ten herd animals per human, and one horse and war hawk per warrior. At this point your herd increases will pay for the new warriors you train each month, and for their new war hawks. If things go well you can reach this point in about two years of play. I made it in 18 months, but I got a little lucky along the way. Incidentally, you can do this only if you send in *two* turns a month.

Of course, many gamers could afford $3 a month for the two-turn-a-month rate. But the costs were soon to rise, and then to rise again.

The first change made in the rules was to limit the amount of "special action" material you could send in. Special actions are a vital part of the game. This is where you try things not specifically covered by the rules. I can illustrate the importance of special actions in this way: When I dropped out of the game, each of my warriors was worth about 2.5 men. This was without figuring any extra bonus for horse or war hawk mounts. All the information that enabled me to gain these bonuses came directly or indirectly from special actions. This means that if I had had a battle with a player with a tribe of the same size as mine, but one that had not gained the information I had gained through special actions, my force would have had the combat effectiveness of a force 2½ times the size of his, even though we both had the same number of warriors. You need special actions to compete.

It was very reasonable to limit the number of special actions to two sheets of paper. Then the turn cost went up to $2.50 a turn. Then you were limited to one sheet of paper for special actions. Then they introduced a special form that would only allow six special actions per turn. You could use extra forms for $1 each per turn. Then they eliminated special actions for the turn fee and ruled that any special actions would cost $1 per form. That meant that at two turns a month with one special action sheet per turn you were spending $7 a month. At that point I had to drop out. I could have stayed in and only played one turn a month, but I felt that this would have put me at an unfair advantage against the richer players.

Let me hasten to add this: I don't consider the price increases to be ripoffs. Imagine what it would cost you to play *D&D* if your Dungeon Master charged you by the hour! Schubel & Son is a business, and I am a staunch defender of free enterprise. They have a right to charge $10 a turn if they can find people to pay it. For that matter, they may barely be making a profit at the current price levels. I wouldn't know, but the game became too costly for me.

(Incidentally, this problem is even worse in Schubel's excellent new game (which I have also dropped out of), *Star Master.* In *Star Master* you can easily spend $20 a month just running one empire. If you do this, you will soon be able to crush the poor guy spending only $2.50 a turn. I have one friend who is running at about $7.50 a turn with two turns a month.

THE COMBAT SYSTEM

To understand the flaw in the combat system on Crane, you first need to understand the combat system in *D&D,* the father of role-playing games. In *D&D,* combat is a means of gaining power as long as you manage to live through it. You gain experience points and treasure, both of which add to your power. The more experience points, the more power you have.

This is why *D&D* players loathe and fear life-draining Undead. In a normal battle you lose hit points, not experience points. When you fight a life-draining Undead, you lose experience points—your very power to battle is diminished.

To sum it all up, in *D&D* battle can slowly but surely make you more powerful, so you fight all the time. In *Tribes of Crane,* every battle is the equivalent of a battle with Undead, so you fight as little as possible. On Crane you lose warriors when you fight. You grow them back by existing from month to month. More young men are ready to become warriors and your losses are replaced.

But your effectiveness in battle is measured largely by the number of warriors you have. If I have 500 warriors and you have 400, all other things being equal, we will each lose ten percent of the other person's warrior total. You will lose 50 and I will lose 40. That makes me the winner, so I get 50 of your herd animals. To put this in *D&D* terms, you can go "up levels" by staying in town and avoiding fights!

I spotted this concept early in the game and saw in it the means to acquiring unimaginable power. I decided that I would avoid all combat until I was so much bigger than anyone else that I would be invincible. This same excellent idea apparently spread quickly all around the planet. In 18 months no one ever attacked me; I had not one single battle. Some guys went around attacking everything that moved. As time went by I began to notice less and less of that. When I left the game Crane seemed to be a powderkeg waiting to go off. But I don't think we'll see too many big battles. After all, what tenth-level lord would risk going down to seventh level just to gain a few cattle, when he can gain the cattle just as easily by trading?

GAME MASTERING

I got bored. That's probably the major reason why I dropped out. I wasn't alone, either. I had friends who fought in a number of battles, and they got bored too. Some dropped out. If the turns were still $1.50 each, I would probably have stayed in, but the excitement/dollar ratio was just too small. Years ago Avalon Hill started advertising about a lifetime of pleasure for 10¢ a year. What they were tying to say was that if you buy one of their (then) $6 games, you can enjoy it for the rest of your life. Games are more expensive now, but they are still just about the best entertainment bargain around. You can use them over and over again. Therefore, it would behoove the play-by-mail company to give us as much for our turn fee as possible, since we can't use our turns over and over again.

The gamemasters of Crane are excellent at what they do, but they don't do enough, and furthermore, I'm not sure they can do enough, unless they charge us $15/turn. Every experienced Dungeon Master knows that his players will be perfectly content to just work at going up levels for a long, long time. But sooner or later they will have "arrived." They will have their own fortresses and will be bored with the idea of just going down in the dungeon to hack up some more monsters.

At this point the DM shows whether or not he has what it takes to run a real campaign. He has the entire area threatened by a massive migration of savage orcs. Will the players have the sense to thoroughly scout the migration? Will they realize that they can only stem the flow of orcs by uniting all of the neighboring powers in a joint defense? Will one of the neighboring powers refuse to cooperate? How can they force it to join the alliance?

Suddenly the boring campaign is brought back to life, but at what cost to the overworked DM? Well, first of all, he needed to have a map of the countryside. Then he needed to people it with humans and humanoids, deciding just how strong each group should be, what type of fortresses they should have, etc. Then he had to decide on a personality for each leader, and decide how firm each one's control of his group was. (Are the peasants ready to revolt in Furd's barony? Is there a peasant leader who will aid in the defense against the migration if the players help him to throw Furd out and take control themselves?) This type of thing would take how many hours of preparation? Fifty? Then you have to figure out the strength of the orc host, its leaders, etc.

If work is *not* done in this type of detail, then a campaign must die sooner or later. You can go for a long time just enjoying the game for the sake of the rules. You learn to hack monsters to pieces, then you learn to creatively hack monsters to pieces. Then you learn to cheat monsters, swindle monsters, and trick monsters into killing one another. What Wizard does not look back with fondness upon the time when he realized that he could use his *Polymorph self* spell to make himself look like an ogre, and then use his ogre shape to infuriate the giants into attacking the ogres. Of course, when the giants returned, they found their guards dead and their treasure looted. . .

But sooner or later, all that gets boring. You've done it all before. At that point you either bring the campaign to "life" or you watch it die right before your eyes. Is it possible to do this sort of thing in a campaign with 1,000 people which must be run through the mail? I sincerely doubt it. In *Tribes of Crane* the leaders of various cities are almost all players, who must have the motivation to initiate correspondence and then follow it up through the mails, a process that would take hours of writing and weeks of waiting to deal with any project of any size. The same exchange of information could take place in a half-hour with the DM playing the roles of the leaders of the various power centers in *D&D.* You can see that the level of player motivation would have to be unbelievably high to evolve situations and plots on Crane that would keep the interest of an experienced player who had begun to be bored by a continuous and repetitive set of actions that were designed to make him ever more powerful.

I could be wrong, but I predict a continual process on Crane where the more powerful and older players drop out because of boredom, to be replaced by newer players for whom the fascination of learning the basics of survival has not yet lot its appeal.

IN CONCLUSION. . .

I would like to not end this on a negative note, and to that end I would like to offer some positive suggestions that would improve games of this sort. Dealing with my last complaint first, I think that the games should have a recognizable goal and a declared "winner," after which they would be ended. This is in keeping with my theory that it is impossible to play a true, open-ended, role-playing game through the mail in a mass-market effort.

Secondly, in the matter of battles, I would only kill a small percentage of the tribes' warriors after each battle. In addition to this I would give each tribe a battle effectiveness bonus of +5% for each of the first five battles it fought. I would then give each an increase of +2%/warrior on each subsequent battle. This would give everyone an incentive to fight (each battle would help you move up a "level." so to speak). It would make Crane a very dangerous place, but also a very interesting place.

Finally, I would limit the number of turns that a person can send in to a standard number per tribe per month for each new game. There could be special games for rich players who can afford to send in as many turns as possible.

In addition to this I would eliminate the special actions entirely, replacing them with a greatly expanded rule book that would provide a larger number of options. It might be possible to give the players options, but make them discover the results by experience, in order to add the element of mystery and learning by doing. But to offer an unlimited number of options that would have to be discussed at gamemaster staff meetings (so that like actions can be handled in like ways) is probably not economically feasible in the long run.

Finally, I would like to wish Schubel & Son and all the PBM game companies all the luck in the world. Speaking on behalf of the addicted gamers of this world, I can only say that we are always looking for new ways to enlarge our "dosage" and feed our "habit." May you have large success in getting us all "hooked."

Artifacts of Dragon Pass

Six magic items to give added meaning to your Runequest campaign

Jon Mattson

In *Runequest,* many basic magical devices and ideas for further items are given, but the more legendary artifacts (such as Harrek's cloak) are only hinted at. In this article, I have listed some of the artifacts found in my *Runequest* campaign, along with their histories and backgrounds. I hope these will prove useful to other referees, and help to make the game even more interesting.

The Ring of Block Fang:

History: In the early years, some 100 years after the invasion of Pavis by Trolls, there lived a legendary bandit called Black Fang (his cult is dealt with in *Runequest).* Among his many treasured devices of both magical and mundane powers was a ring, said to have been given to him by the renowned shaman Tethak the Clever. Rumored to have been made from the bones of a dragonewt king and a magical crystal of great power, the ring had many abilities, and Black Fang used many of his own powers to shape the ring to his needs. He became so enamored of the treasure, perhaps because of the enchantments Tethak had carefully woven into it to gain Black Fang's confidence, that he would never let it leave his sight. Yet he did not fall under its influence, and Tethak began to worry that perhaps the bandit's will was too great for the shaman to control, even with the mighty ring. In the end, he decided to try to take the ring back from Black Fang, for he now feared its power in the thief's hands, but Black Fang, enraged at someone trying to take his treasure, slew him in a short battle.

Over the years, Black Fang and his ring became well-known and well-feared. His constant raids on Pavis, with his now greatly expanded band of brigands, terrified the people, and finally they called upon the great Hero, Athanlar, who was passing through Pavis on his journey to Sartar, to capture or kill Black Fang. Athanlar disliked the idea of stopping on his journey to Sartar (for he had pressing business of his own there), but he agreed to kill Black Fang if he met him along the way. To help increase his chances of having such an encounter, he disguised himself in rich garments and brought along an old mule, so he looked like little more than a harmless, old merchant. Then he set out from Pavis across the Long Dry.

Sure enough, the bandit could not resist robbing the seemingly harmless but rich old traveller, and when Athanlar was but a few miles away from Pavis he was suddenly surrounded by brigands. When he caught sight of Black Fang, he flung off the disguise, revealing his true identity. The brigands, realizing that they faced not a doddering old merchant but a mighty hero, fled, leaving only Black Fang to face Athanlar. But Black Fang was not a coward, and he did not run or surrender himself as Athanlar had thought he would. Instead, he attacked the warrior, and there, in the parched stretches of the Long Dry, they did battle.

Black Fang fought valiantly, but in the end he was defeated by Athanlar's wrath. The hero slew him and captured his treasure, including the ring, for his own. Yet he was severely wounded, and the journey to Sartar was a long one. By the time he had passed Dwarf Knoll, he was waylaid by hostile Tusk Riders. Even then, he put up a mighty struggle, and many of the creatures fell dead before his feet. Then Athanlar fell. When the end did come, he screamed such a terrifying final war cry that it routed the few remaining Tusk Riders, who fled without even checking to see if he was dead. His treasure was left behind, and the Ring of Black Fang was lost somewhere in the lands between Dwarf Knoll and Moonbroth, perhaps as far south as the Dead Place.

Since that time, members of the Black Fang Brotherhood have ever sought Black Fang's ring, for his spirit yearns for it and uses his followers to find it for him. They will be very interested in any rumors about it and will go to great lengths to obtain it, either by payment, thievery, or force. Ironically, if they ever do get the ring, it will probably mark the end of their cult, for recapturing the treasure is Black Fang's main purpose in supporting his followers, and he may have nothing to do with them after he has regained it.

Powers: The Ring of Black Fang has many powers which benefit its owner—but only when he *wears* it. These include:

1. His thieving abilities (all skills taught by thieves) are increased by 50% (even going over the normal 100% limit).

2. His Evaluate Treasures skill is increased by 25% (100% limit).

3. He will have knowledge of how to make blade venom up to potency level 20.

4. The gem on the ring acts as a combination power crystal and does not have to be attuned by itself (see below). Its powers are Sensitivity (POW 8) and Spell Resisting (POW 4).

5. The ring is a matrix for two battle magic spells: Invisibility and Disruption.

6. As a side-effect of its unusual composition, the ring causes all dragonewts of the crested or beaked stage to feel uneasy in the presence of it. They will be loath to attack the wearer because they will feel as if he has "a great, hidden power," but they will not befriend him either. Dragonewts of higher stages will also feel uneasy but they will recognize the source of their feelings and may react hostilely (use "hostile" column of reactions table) to the thought of a human wearing the remains of some of their kings on his finger.

The benefits listed above only apply if the ring is worn. Unfortunately, wearing the ring has some disadvantages as well:

1. The ring must be attuned (as per power crystals) before it can be used. Its power is 15 (12 from the crystal, and 3 from the innate magic of the ring itself). Failure to attune it causes a loss of only 1 power point, but it has a 20% chance of attracting the attention of Black Fang's spirit. The first time he notice it he will not appear, but, after that, each attempt to attune it that fails has an 80% chance of making him appear, and each use of one of the ring's beneficial powers has a 5% chance (not cumulative) of attracting him. If he appears, he will attack the player (spirit combat) with a power of 21.

2. As is the case with many artifacts, the owner will become more and more loath to part with the ring as he owns it longer. Once it is attuned, the owner must successfully make a saving throw versus his power to leave it behind. Furthermore, for every point of power the ring has above the player's, a 5% penalty is given to the saving throw. Every use of the ring involving wearing it for an hour or more also decreases the chance of success by 5%. If the saving throw (POW x 5, with modifications) isn't made, the player will want to keep the ring with him.

3. The character loses all bonuses to thieving which the ring gives

him when he attempts to use the skills on a shaman (loss is only temporay—the bonuses return when he uses the skills on someone else). In addition, the ring's power (15) is added to the player's to find his stealth penalty for high POW when he tries to use the skills on a shaman (again, this effect is temporary and only applies to skills used against shaman). This little precaution was placed in the ring by Tethak—he never really trusted Black Fang.

4. Unless the owner is already a thief, he will develop definite kleptomaniac tendencies. When in a position to easily steal something, he must successfully roll his intelligence times five or less on percentage dice or attempt to steal the item. This compulsion is not automatic-it has a base 10% chance of occurring plus 5% per point of POW the ring has above the character, plus another 5% per use of the ring that involves wearing it for an hour or more (much the same as disadvantage 2, above).

The Ring of Black Fang looks much like a normal piece of jewely at first glance. It is ivory in color with a large, amber cyrstal in the center and black runes around the gem. When worn, it seems to melt into the background (fade, so that it looks like part of the wearer's hand); a Spot Hidden Items attempt must be made successfully to notice it

The Impenetrable Shield of Kiahn:

History: Many years ago, there lived in the land of Esrolia a mighty priest (of a now unknown cult) named Athman Kiahn. He was a clever and powerful mage, but for all that he was a coward at heart. Thus, he seldom did heroic deeds and few knew of him in his early days.

One day, as he was travelling from Nochet City to New Crystal City, he came upon a scene of great carnage. A Band of Broos from the Haunted Lands had apparently attacked a passing merchant caravan, looting it and killing the people in it. Curious and eager to find overlooked treasure, Kiahn began searching through the remains. Unfortunately, his overeagerness got him into a great deal of trouble, for the battle had been more recent than he thought: Several Broos were also still searching the wreckage, and they attacked him with renewed fury when they saw him searching for treasure. Fearful for his life (as always), Kiahn used his greatest magical incantations to ward off the attack. In the end, the leader of the Broos surrendered, and he begged Kiahn to let him and his few remaining followers go free. At this, Kiahn began to think of himself as a great and powerful hero, and he demanded a great treasure from the Broo in exchange for his life. Reluctantly, the chaotic creature gave up a great jewel that he had captured from the merchants, and Kiahn allowed him to leave as he had promised.

Kiahn had little need of great monetary wealth, but being a clever man, he saw a way in which the jewel could be of great help to him. That night, as he rested at the site of the battle, he made a great ceremony and sacrificed the jewel to his god, thinking that this would put him in his deity's favor. His god was well pleased with the sacrifice and he spoke to Kiahn, telling the priest that he would give him one great device of power to be chosen by him. Kiahn thought this over carefully and, as befitted his true nature, asked for an impenetrable shield of great magical value. The god knew of Kiahn's cowardly ways and they pleased him not, but he did not wish to break his promise with the priest. Thus, he gave Kiahn the great shield, but then told him: "I now grant you a shield of surpassing power. In the hands of a true hero it will be nigh impenetrable, but in the hands of a coward it will fade." This did not bother Kiahn, for he now considered himself a great and brave hero, and, in truth, he had indeed grown somewhat overconfident and arrogant.

Perhaps it was this overconfidence that overshadowed his wisdom. By this time, Kiahn had quite forgotten about the Broos. But they had certainly not forgotten him. As soon as he had left the priest's sight, the Broo leader had vowed to return and reclaim the jewel. So it was that, during the night, as Kiahn rested amid dreams of heroic deeds, the Broos attacked him suddenly by surprise. Leaping to his feet, Kiahn raised the shield and prepared to fight the Broos to the finish. But in his heart he was afraid, and, as he prepared to do battle, he was shocked to realize that the shield was gradually fading away into nothingness. This made him all the more afraid, and he turned to flee from his attackers. At this, the shield disappeared completely, and the Broo leader, in his anger, threw a great spear, impaling and killing the priest.

The Broos searched quickly for treasure, but the shield was so transparent that it could hardly have been seen in daylight, let alone the darkness of midnight. So, they left without finding the mystical artifact. Since that day, the shield has rested there near the Haunted Lands, on the road between the cities of New Crystal and Nochet. Many rumors say that it was found and then lost again later by several other heroes whose bravery was not enough to sustain the shield, but few doubt that the shield is still somewhere in Esrolia or the Haunted Lands.

Powers: The Impenetrable Shield of Kiahn appears to be a normal, medium shield at first glance, and it counts as one for training, encumbrance and strength required. However, careful inspection will reveal that it is not made of bronze, but of some other, unknown metal (though it looks like bronze at first glance). The shield has many magical powers which function when it is carried:

1. It absorbs up to 18 hits of damage (i.e. it counts as an iron medium shield).

2. Its base parry percentage is 50% to start with (plus bonuses and training the character has), and it can parry critical hits at half that skill level (i.e. if the character had a total skill level of 60% with the shield, he would have a 30% chance of being able to parry a critical hit). Its chances of a critical parry are normal for its skill level.

3. It can be used to attack (counts as normal medium shield; see page 100 of *Runequest)* with a base 25% chance of success. It can also, due to its rounded shape, be thrown like a discus (normal damage of 1d6, plus one-half character's strength damage bonus), but, in this respect, it is somewhat inaccurate and has only half (rounded up) the usual chance of hitting (base 13%—bonuses are cut in half, too). When thrown, the shield will return to its owner at the end of that melee round (like a boomerang); he must roll his dexterity times five or less on percentage dice to catch it, and, if he doesn't, he must make the roll again. If he fails it a second time, the shield hits him (roll for hit normally; only half usual damage); if he makes it the second time, it lands on the ground 0-5 (1d6 minus 1) meters from him. Dexterity required, range, and rate for throwing it are 12, 60, and 1/MR respectively.

4. The shield has a natural Shimmer spell cast on it which functions at all times (and works for the player holding it) and which is compatible with other spells. The shield is also the matrix for the following spells: Countermagic 2, Protection 4, and Dullblade 2. Note: Shimmer counts as a Shimmer 2 spell.

5. It cannot normally be destroyed in any manner, except in ways used to destroy artifacts of all types (see end of article).

The Shield of Kiahn has one disadvantage. It will only function in the hands of a very brave person. Cowardly acts or comments will cause it to fade, as will going for great lengths of time without a battle, until the character has redeemed himself by performing a brave act (at which time it will reappear entirely). Fading causes the shield to turn slowly invisible, so that each melee round that cowardice is shown (or each day after one that the player goes without doing something brave or getting into a fight) causes it to lose 5% of its parry probability (since the user can't see his shield properly to parry with it). The shield will also lose 1 point of hit absorption and one-half point of battle magic spells (from each matrix) at the same rate. When the shield is totally gone (no parry chance or hit absorption), it will fall from the user's hand (or, rather, through his hand) and be quite impossible to find again until it regains some substance. Regaining substance normally (i.e. without any brave acts) requires 1 day, plus 1 day per 5% parry and 1 point of hit absorption lost. The referee must use his own discretion to determine when cowardice is shown in acts or comments.

The effect bravery has on the shield has one advantage: When *very* brave acts are performed, the shield gains strength and increases in hit absorption (only) by 1 point per melee round, up to a maximum of six bonus points. These points fade afterwards at a rate of 1 per normal turn. This applies only to extremely courageous and/or foolhardy acts (not just talk).

The Wands of Ectal:

History: Ectal Miranth was a Lhankor Mhy priest of great learning and power. He had an insatiable hunger for magic of all kinds, and he went to great lengths to gain many different spells of battle magic, hoping one day to know them all. However, he soon realized that he was limited in the number he could ever truly know (for only the gods can know all of the many spells of battle magic), so he set about to make a collection of great wands to hold all of the knowledge of spells he could find. Over the years, with the help of some of his associate priests, he gathered together many spells and placed their matrices on the wands. Afterwards, he created several spells of his own and also placed these on what he called the Great Wand. Finally, having found all of the spells he could in the area of Pavis, he set out across Prax to do more research, taking the wands with him. hone know for sure what happened to him, for he was never seen again, and the priests of Lhankor Mhy, though they wanted the wands back, had no desire to go searching for a seemingly unstable "wild sage." Over the years, the wands turned up separately in various places, and, by now, they must surely be scattered all over Prax.

Powers: In all, the wands of Ectal contain nearly every spell of basic magic known (all 57 spells listed in *Runequest* and *Cults of Prax)* plus 3 battle magic spells that Ectal created himself (with the help of the priests of Lhankor Mhy, of course). Each wand appears to be a slim but very sturdy silver rod about one foot long and one-half inch in diameter, covered with various runes. Each wand contains five spell matrices (except for the Great Wand—see below) with the appropriate foci for them. To find what spells are present on a given wand, simply roll percentile dice, cut the result in half, and consult the battle magic spell list in *Runequest.* A result of 50 indicates the spell *Sleep* from *Cults of Prax.* A result of 50 indicates the

Since no two wands ever have any of the same spells, there are ten basic Wands of Ectal. In addition, Ectal spent several years researching other cults and finally created The Great Wand. This wand contains ten spell matrices (with appropriate foci): the seven spells of other cults listed in *Cults of Prax* (excluding *Sleep,* of course) and the three spells Ectal created (which the referee should design for himself)! This wand was, not surprisingly, his favorite, and he kept it with him at all times.

Note that all variable spells on Wands of Ectal will have their maximum possible power, or a power of 6, whichever is lower.

The priests of Lhankor Mhy would certainly like to get their hands on the wands (it is rumored that they already have three of them, but seek the Great Wand in particular), and they will be very inerested in learning how to acquire any of them. They will not usually try to take them by force unless they are fairly sure they will be successful, but they do consider the wands to be rightfully theirs (since one of their priests made them and took cult time and money to do so).

The Medallion of Chaos:

History: Few beings, mortal or otherwise, know from where this ancient artifact came. It is suspected that it was the device of some powerful chaotic lord, for it is obviously not a commoner's trinket. It may well have been left over from the I Fought We Won Battle at the end of the Greater Darkness, for it was first seen in the Snakepipe Hollow region. Rumors of it have existed since the beginning of Time, but many believe that it is, in actuality, only a copy of the original device that started the rumors: the medallion known to be in existence is powerful, but not the terror that the earlier rumors made it out to be. In any event, many people believe that it is still somewhere in the area of Snakepipe Hollow, but only those few totally chaotic creatures who wish power and those few obsessed chaos-haters who wish to destroy it still seek out this evil artifact.

Powers: The Medallion of Chaos is made almost totally of red and black jewels which hold together magically in the shape of the Chaos Rune. Attached to the two upper branches of the rune-shape is a long golden chain, so the medallion can easily be hung around a person's neck. Wearing the medallion gives the owner several powers:

1. The wearer immediately gains the ability to use one chaotic

feature (roll on the Chaotic Features table, page 110 of *Runequest*) as if he were a chaotic creature himself. Every time the necklace is taken off and then put on again, a different chaotic feature will be gained (though the old one is, of course, lost as soon as the necklace is removed), so the owner will never know what his chaotic feature will be until he puts on the medallion (this indicates how truly chaotic the device is). The ability is only usable when the necklace is worn (it disappears when the medallion is removed, to be replaced by another one when it is put back on).

2. When attacking any member of a Lightbringer cult or any troll, the wearer's weapon (or spell, if it is a spell that does hit point damage) will do maximum possible damage (bonuses due to strength/size are rolled normally).

3. The medallion acts as a spell matrix for battle magic. However, due to its chaotic nature, a different spell matrix appears each time the old one is used once. To see which spell matrix is on it at any given time, roll percentage dice, cut the result in half (round up) and consult the list of battle magic spells. A result of 50 (roll of 99 or 100) indicates that, instead of a spell, the wearer gets another chaotic feature (in addition to the usual one for wearing the medallion) until the medallion is removed (when another spell matrix appears).

4. The medallion will inform the wearer of the presence of any draconic being (dragon, dragonewt, dream dragon, etc.) within two hundred feet (60 meters) by glowing faintly, feeling warm to the touch, and getting brighter and hotter as the creature gets closer.

5. The medallion acts as a power storage crystal with space of 10. However, there is a 10% chance every time the medallion is put on that one point of power will be drained from it to appease the chaos gods. If it should lose a point but doesn't have one, the player loses it (permanently).

All of these benefits are only gained when the medallion is worn. However, wearing the medallion has several disadvantages as well:

1. All draconic beings, trolls, and members of cults which are especially sworn to destroying chaos (Orlanth, Aldya, etc.) will note the aura of chaos around the wearer and will always use the hostile column for reactions (page 107 of *Runequest).*

2. Non-chaotic beings which put on the medallion have a 20% chance of losing 1-3 POW points permanently (roll as for spirit combat: 01-10=3 points; 11-40=2 points; 41-00=1 point).

3. The owner will become increasingly reluctant to part with the medallion. Use the same procedure as in disadvantage number two of *The Ring of Black Fang* (see above) to see if he can leave it behind or not (except that the medallion's POW is counted as 10, not 15). When the medallion has control over the character (i.e. he has no chance of being able to part with it), he will become totally chaotic and will permanently gain the last chaotic feature the medallion gave him. He will put on the medallion (if it is not already on) and refuse to remove it from then on. In all respects, he will have become a chaotic (and very dangerous) being.

The medallion would be worth quite a bit even without its magical powers, since it is made of jewels. The referee must set the price (count as heirloom or ancient jewely). Selling such an item may prove difficult, however: Chaotic creatures will seek to steal it for themselves, and unchaotic ones will seek to obtain it somehow to destroy it. Anyone openly admitting to owning it is inviting trouble of the worst kind.

The Mighty Blade of Kamax:

History: Little is known of this powerful weapon, for its place in history was a small one. It is said that it was found by the mighty warrior Kamax the Unbeaten on one of his journeys through Snakepipe Hollow and the outer edges of the Lunar Tarsh. He named the blade "Moonglow," for it shone with a pale, bluish glow when an enemy was near, and he took it back to his home at Wintertop with him. Once there, he decided that, armed with his mighty new weapon, he would gather together a band of valiant men and journey into the Urland Marsh in hopes of destroying the chaotic creatures, who had been raiding his home from the swamp, once and for all.

At first, his mission was apparently a success, but suddenly he disappeared and was never heard from again. Legends say that one of his men escaped the marsh, and, in his dying breath, told of the band's encounter with a mighty demon of chaos. Apparently, Karnax the Unbeaten was finally defeated, and the demon claimed

Moonglow for his own. Yet he soon found that he could not, being a creature of chaos, use the sword himself, so in the end he cast it away, and it was lost forever in the Urland Marsh.

Powers: The sword Moonglow appears to be a normal, if somewhat elaborately decorated, broadsword, and is treated as one for all purposes unless noted otherwise below. Chaotic creatures cannot use it (just as elves and trolls cannot touch iron). The benefits of this sword are as follows:

1. Its base chance of hitting is 50% (plus any bonuses the owner might have) and it does a critical hit when 10%, instead of 5%, of the number needed is rolled (i.e. base 5% chance of a critical hit).

2. Moonglow can "slash" an opponent (see page 100 of *Runequest),* and when it does so, the character can remove it again with the same chance as he has of hitting with it. Note, therefore, that critical hits with Moonglow do slashing damage in addition to ignoring any armor the opponent has.

3. Moonglow does double damage against chaotic creatures when it hits them, and it can Detect Chaos and Detect Enemies as per the battle magic spell Detect Enemies (with no POW loss, of course). It will glow brighter as enemies and/or chaotic creatures get closer.

4. Moonglow is intelligent (IQ of 12) and has a power score of 16, which its owner can use freely and which is gained back in the same way a character gains back power (4 points per six hours). In this respect it is similar to an allied spirit or regenerating power storage crystal.

Moonglow has two disadvantages as well:

1. Its abilities and power score radiate magic and give the user a 5% penalty using stealth skills.

2. Because the sword is intelligent, it must be friendly toward a character to work for him. The sword's reaction is rolled, just like it would be for a non-player character who is encountered, when it is first picked up. Greedy, cowardly, or chaotic creatures roll on the hostile column. Most creatures roll on the neutral column. Very brave and good warriors roll on the friendly column. Subtract 5% from the roll for every point of charisma above 12 the character has, and 1% for every point of power he has.

If the end result indicates the sword is friendly, the character has a new artifact. If the result is dislike or hatred (example: 86 or higher on the friendly column), the sword will attack the character (use spirit combat rules—if the sword is defeated it will work for the player until its POW is 16 again, when it will attack him again). Any other reaction will mean that the sword either wants to be taken to Wintertop (if it's more on the friendly side) and will help the players until it gets there (it may also be persuaded—i.e. another reaction roll with a subtraction of 10%—at this time with Oration, promises of gifts such as jewelled scabbards, etc.), or that it wants to be left alone (if it's on the more unfriendly side) and will attack characters who keep bothering it. Moonglow will be extremely loyal and trustworthy to its friends.

Note that Moonglow can communicate telepathically with anyone who holds it, but cannot speak in any other manner. Also note that Moonglow has a deep hatred of the demon that killed Kamax, and the blade will try to persuade its owner to kill the creature if they get near Urland March and it thinks its owner is strong enough (Moonglow doesn't want to see its new master get killed too, though).

The Crystal Egg of the True King:

History: Little is known of this mystical jewel, for it is not a human device, but a dragonewt artifact. It is kept hidden away in the dragonewt nest-city (where the dragonewts are reborn), so no humans have ever seen it (thus, it is unlikely that non-dragonewt players will get their hands on it. . .). Legends tell that this small, egg-shaped crystal was given to the dragonewts by the true dragons shortly after the Dragonkill Wars. It is said that on the day when the dragonewts need leadership the most, the egg will grow and hatch into the greatest Inhuman King ever born. In the meantime, it is guarded jealously in the Temple of Inhuman Kings, and is next to impossible to get, even for Runelords.

Powers: The greatness of the Crystal is not so much in its powers, as in its future, but it has several special abilities:

1. Whoever holds the Crystal has assured control over *all* dragonewts (not dragons, however). Though they may hate the thief who takes the gem, they will not kill him while he holds it (for fear of it being damaged) and they will do almost anything he says. They may well try to steal it back when he isn't holding it, however.

2. The egg already has some of the entity of the king it will grow to be. Though it is only semi-conscious (intelligence of 10, only half of what it would be when he awakens), it has an innate power of 28! Thus, though it is easily influenced, it is dangerous to carry around, for it often uses its power on a whim, and usually somewhat foolishly. Indeed, it is almost like a child who is too powerful for his own good. Because of its high power, it subtracts 15% from the bearer's stealth.

3. The Cystal is able, at the order of its owner, to cast a blinding light, affecting all but the bearer in a 30' radius. This light will blind all beings in the area for 1-8 melee rounds, and they can do nothing during this time.

4. The Crystal can be used as a spell-storing cystal (limit is, of course, 10 points), and can cast spells on its own with its power (gained back at a rate of 7 points per six hours). Sometimes it will cast spells by itself, without orders from its owner.

5. The crystal puts up a constant Protection 2 spell around its owner and itself and can put up Countermagic 2 if ordered to by its bearer (these do not count towards its spell limit, but Countermagic 2 does cost it points to cast).

Carrying the crystal has several disadvantages—in addition to the possibility of it using the wrong spell at the wrong time:

1. Stealing the Crystal will cause a character to become the sworn enemy of all dragonewts and similar creatures forever after, and even men will dislike him because he will be damaging relations between humans and dragonewts. By stealing the Cystal, the player is also running the risk of attracting even worse enemies—such as the dragons themselves, who gave the Crystal to the dragonewts.

2. There is a 2% chance (not cumulative) every time a power of the Cystal is used by the bearer (5% if the power is used against a draconic being—and this is cumulative) that the king will gain temporary consciousness. If this occurs, his/its intelligence will jump to 20, and he will attack the thief as if by spirit combat. However, if he wins (which is what will most likely happen), he will not kill the character, but will be in *complete* control of him (for the character's body will live, but his spirit will be gone for good) and will cause him to take the Cystal back to the dragonewt city (at which time he will go back into slumber, leaving the character dead). If he loses, he will drop back into his unconscious state (IQ 10) and will regain his power at half the normal rate.

If and when the king regains consciousness, there is a 2% chance that he will stay that way permanently, in which case the egg will grow and the True Inhuman King will be born (referee should decide on appropriate attributes for those that aren't listed here). Note that this could be something of a historic event, and should be carefully controlled by the referee (if it ever occurs).

The gem is orangish in color and is about three times the size of a normal egg (about eight inches tall). It pulsates warmth and light and gives off a definite aura of power.

This artifact has been included more for historical significance (or heroquesting) than for actual usage—it is very unlikely that any player would ever get his hands on it.

Final Notes:

Obviously, these and all other artifacts will be extremely rare and difficult to find; the referee must place them with the utmost care. As noted in *Runequest,* magic items of legendary power should be objects of epic quests, not a casual evening's entertainment.

Also, finding some artifacts (such as the *Medallion of Chaos)* may not necessarily be a good thing, and players may end up wishing to destroy them. Destroying an artifact is *extremely* difficult, and the referee must decide what measures must be taken to do this. *Divine Intervention* (by a god at least as powerful as the one who made the artifact, if any) or the fiery breath of a *true* dragon are two possibilities. Remember that artifacts are one-of-a-kind items, so once one is destroyed, it should not reappear again in the campaign.

SEA WOLVES!

The smoke cleared from the merchantman's deck. I surveyed my bloodied crew. "Where is her captain?" I shouted. "He'll pay for his folly in fighting." Suddenly a voice echoed from belowdeck. "GOLD! She's wallowing in plate!" All thoughts of revenge vanished (for the moment). No wonder she fought like old Scratch. GOLD! My crew would forget the hardships of the last three months, for a time. Now, perhaps, I could arrange a purchase of guns. Yes, the governor of San Isabella would rue the day he tried to swing this buccaneer from his gibbet.
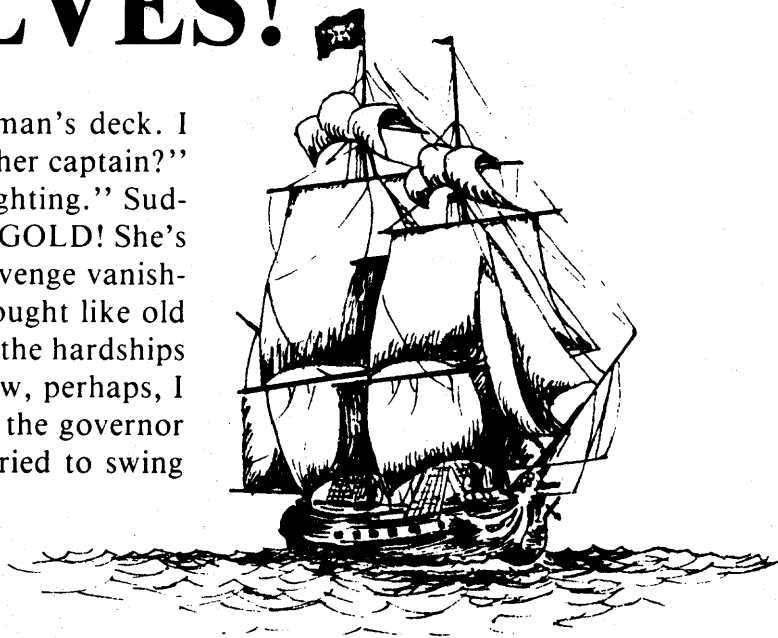
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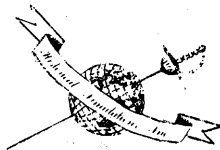
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The Other Were? Right here!

Roger E. Moore

The *AD&D Monster Manual* lists the major lycanthrope types at large in the world, but does not describe some of the much rarer weretypes referred to in *Eldritch Wizardry (D&D* Supplement III) as "Other Were." All known weretypes are mammalian, and most are carnivorous and aggressive in their behavior. The ones described here are found only in very isolated areas in mountains, hills, or forests. Several of the ones listed are thought to be extinct, and the probability of finding them is *extremely* low. Note, too, that a few of them are basically herbivorous (and hence extremely rare); occasionally this sort may be worshipped by nearly primitive tribesmen as promoters of good hunting. All lycanthropes, as stated in the *Monster Manual,* have standard magic resistance, can only be struck by high-hit-dice monsters or silvered/magical weapons, and do not possess psionics. Special notes on each are presented below.

Werelion— This creature is capable of leaping 20' onto its prey from a standing or crouched position. It is typically found in rough, tropical areas or on savannas far from human habitation. It is 10% likely to be found among prides of true lions, but prefers to form its own lycanthrope prides. As with all werecats, it can speak with all other cats and werecats. It surprises prey on a roll of 1-3. It may rake with rear claws as a lion.

Wereleopard— A solitary hunter found in jungles, near a particular village or two, it can surprise its prey on a 1-3 and leap up to 15' from a crouch. It is the least powerful of the werecats.

Werejaguar— Similar to the wereleopard in abilities, though it is

more powerful and less rare. If the front claws both strike, it may rake with the rear claws (as can the wereleopard).

Weresabre— As the sabertoothed tiger died out, so did its lycanthrope type, until now it is extinct—or nearly so—the world over. The only known weresabres are found where sabertooths are, but the two 20 not associate. It may leap 30', and surprises prey on a 1-4 roll due to its stealth and natural coloration in fields and rough terrain. It is the most powerful (and rarest) of the werecats.

Weredire— This lycanthrope suffered the same fate as the weresabre; as dire wolves became less common and were replaced by normal wolves, so weredires died out until they are regarded as almost extinct. They are much like a larger version of a werewolf, with a grayer fur. They surprise on a 1-3, and attack by biting.

Wereram— Wererams are 15% likely to be found in mountain dwelling herds of giant sheep or goats: They appear as shaggy, ram-headed humanoids and generally avoid all contact with the outside world. It is possible that they use giant goats as mounts. They attack, when sorely pressed, by butting.

Wereweasel— Much feared in the areas they inhabit, wereweasels drain blood from their victims if they successfully bite. They are swift hunters, and are 50% likely to be found among giant weasels rather than on their own. They possess three shapes: human, giant weasel (only slightly different from the real thing), and weasel-man (something like a rat-man).

Weresloth— these creatures are generally inoffensive and spend much of their days eating leaves, sleeping, etc. If they gain surprise over an opponent (having rolled a 1-4 due to their silence and coloration), they will flee 50% of the time, and sit silently otherwise, waiting for the intruder(s) to leave. They will fight if cornered or wounded, using their claws.

Werebadger— Werebadgers are able to tunnel as do giant badgers, and have only been known to exist in remote woodlands. They do not collect magical items, but do amass small treasuries of coins and coin-like objects.

Werebison— This beast is found on prairies and arid plains,

and though it is herbivorous, it has a temperament like a wereboar. Some tribes living near a lair of these creatures regard them as holy and do not hunt them. Werebisons are powerful, and butt with their horns and bony skull. They appear as hairy, stocky beings with a bison-like head, being otherwise humanoid. They do not collect treasure at all, and are usually found near a herd of buffalo (60%), acting as protectors of the herd.

MINOR LYCANTHROPE TYPES

	Werelion	Wereleopard	Werejaguar	Weresabre	Weredire
No. Appearing	1-6	1-2	1-2	1-2	1-6
Armor Class	5	6	6	4	5
Move	15"	12"	15"	18"	15"
Hit Dice	6+3	4+2	5+2	7+2	5+5
% in Lair	10%	5%	5%	10%	15%
Treasure Type	D, S	C, Q×5	B	D, S, Y	C
No. of Attacks	3 (5)	3 (5)	3 (5)	3 (51)	1
Damage/Attack	1-10/1-4/1-4	1-6/1-3/1-3	1-8/1-3/1-3	2-12/1-6/1-6	1-8
Special Attacks	2-7/2-7 rake, leap, surprise	1-4/1-4 rake, leap, surprise	2-5/2-5 rake, leap, surprise	1-6/1-6 rake, leap, Surprise	surprise
Intelligence	High	Very	High	Average	Low
Alignment	Lawful neutral	Neutral	Neutral	Neutral	Neutral evil
Size	L	M	M	L	L

	Wereram	Wereweasel	Weresloth	Werebadger	Werebison
No. Appearing	2-12	2-8	1-4	1-4	3-12
Armor Class	6	6	5	6	3
Move	9"	15"	6"	9"	12"
Hit Dice	4+1	4+2	2+3	3+2	6+3
% in Lair	20%	20%	65%	40%	Nil
Treasure Type	C	C	O, P	C (no magic)	Nil
No. of Attacks	1	1	2	3	1
Damage/Attack	2-8	2-8	1-4/1-4	1-6/1-3/1-3	4-10
Special Attacks	Nil	Blood drain: 1-4	Nil	Nil	Nil
Intelligence	Average	Low	Low	Low to Ave.	Low
Alignment	Lawful good	Chaotic evil	Neutral	Neutral	Neutral
Size	M	M	M	S	L

- NOTES -

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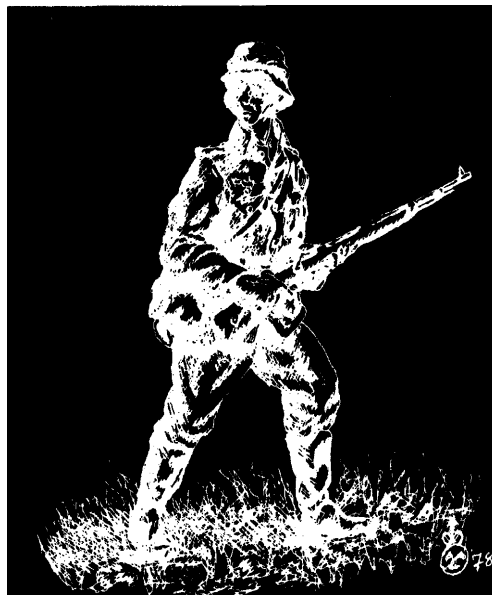
"SQUAD LEADER" IS AVALON HILL'S TRADEMARK NAME FOR ITS WORLD WAR II INFANTRY COMBAT GAME

#3 and 4: The battles for Warsaw

(Editor's note: A new contributor to our series of Squad Leader *scenarios offers a two-for-one deal in the installment below. Bryan Beecher has depicted the uprising of the Freedom Fighters in Warsaw— followed abruptly (just as in histoy) by the crushing of the revolt. It all happened within a two-month period in late 1944, and now it can be recreated on a* Squad Leader *board. Note: These scenarios employ some components from* Cross of Iron *as well as the basic* Squad Leader *material.)*

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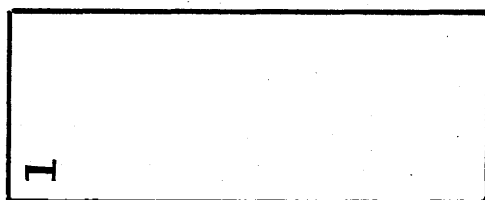
BOARD SETUP
(same for both scenarios)

Scenario #3
Warsaw: Uprising

Warsaw, Aug. 1, 1944: The uprising of freedom fighters of the Polish Home Army in Warsaw, which began on this date, appeared at first to be headed for ultimate, if hard-won, success. Home Army units in Warsaw amounted to 34,000 men and 4,000 women, and forces in the surrounding area added another 11,000. However, an almost equivalent German garrison of around 40,000 men was better equipped, with ready-made defenses and greater recourse to reinforcements from outside the combat area.

Game length: 6 turns

Victory Conditions—Polish forces must capture all German-held buildings by the end of the sixth game-turn to win. The German player wins if the Poles are prevented from doing so.

Player Setup— The German player sets up first, the Polish player moves first.

German units— The Warsaw garrison, elements of the IV SS Panzer Corps, is set up in any buildings, one squad maximum per building. The garrison consists of:

2-4-8 (x9)	6-1(SS) (x1)

Polish units— The Polish Freedom Fighters are set up in any unoccupied building, more than one squad per building possible. The force consists of:

3-3-6 (x15)	8-1 (x2)	9-1 (x2)
1-8-8(-1) (x1)	1-8-8(-2) (x1)	1-8-8(-3) (x1)
	1-8-8(-4) (x1)	

Scenario #4
Warsaw: Surrender

Warsaw, Oct. 2, 1944: Steadily, as August passed into September, the Poles were pushed back from the west bank of the Vistula until the Germans had them trapped in the center of the city.

Game length: 6 turns

Victory Conditions—The German player must eliminate all Polish units, or force a Polish surrender, to win. The Polish player scores a victory (of sorts) by having at least one active unit at the end of the German player's sixth turn.

Surrender— Every time the Germans take a Polish-held building, the Polish leader with the highest morale must take a MC. If the check fails, the Polish forces are considered to have surrendered.

Player Setup—The Polish player sets up first, the German player moves first.

Polish units— The Freedom Fighters are set up in any building, to a maximum of three squads in a single structure. The force consists of:

3-3-6 (x12)	9-1 (x2)	8-1 (x1)
1-8-8(-1) (x1)	1-8-8(-2) (x1)	1-8-8(-4) (x1)

German units— The German relief force, elements of the 15th SS Cavalry Division, enters from the east edge of the map. It consists of:

5-4-8 (x9)	10-3(SS) (x1)	9-2(SS) (x1)
8-0(SS) (x1)	LMG (x3)	Horses (x9)

The cavalry has the option to enter unmounted. Treat the cavalry as SS. They berserk, rally on die roll of 9 or less when broken, etc.

Historical Aftermath: Additional German pressure soon proved to be too great on the Polish positions. On Oct. 2, with his forces decimated and their ammunition, medical supplies and food low, Gen. Bor-Komorowski, the Polish commander, was forced to surrender. The Germans, not content with victory, blew up Warsaw street by street.

IDDC II: The new rules

Entries for the Second International Dungeon Design Competition, conducted and sponsored by The Dragon magazine, are being accepted now. The contest has been restructured somewhat, and applicants are urged to pay close attention to the rules for entering which are listed below.

The contest is divided into two categories: Basic *Dungeons & Dragons* and *Advanced Dungeons & Dragons* (unlike the first contest, which was for *AD&D* dungeon designers only).

Entries for the *Basic D&D* dungeon competition should be prepared to conform with the following limitations: Material contained within the entry should be taken completely from the *Basic D&D* rule book; no new magic items or monsters will be allowed, and only those magic items and monsters mentioned in the rule book may be used. The dungeon should provide an appropriate challenge for player characters of levels 1 through 3.

Entries for the *Advanced D&D* dungeon competition are allowed much more latitude in content and preparation. The dungeon should *not* be playable by characters of levels 1 through 3, but should be designed to challenge characters of medium to high level (at least 4th level, up to 9th or 10th). "Killer" dungeons, "Monty Haul" dungeons, or those which are only playable by ultra-high level characters will almost certainly be relegated to the also-ran pile. In addition to the wide variety of magic and monsters available in the *AD&D* books, designers may also incorporate monsters and magic items of their own creation—as long as no more than five such new items or creatures are included in the text.

An entry for either category should include at least one and no more than three maps or schematic drawings of the dungeon and/or the area in which it is contained. Maps should be drawn on an 8½-by-11-inch piece of paper and done with black drawing ink. No colored maps, or maps done in any other medium besides drawing ink, will be acceptable.

A contestant may provide black & white drawings of rooms, scenes, or monsters from the dungeon, although the inclusion or omission of such artwork will not influence the judging of the entry.

About the manuscript itself: The text should be written and prepared as expertly and professionally as possible. Neatness *does* count. Of course, the most important aspect of any dungeon is the imagination, logic, and creativity instilled in it by its creator—and the playability (or lack of it) which the entry possesses as the result of containing (or lacking) those qualities. Anyone who is not familiar with the normal requirements for submission of a manuscript should send a self-addressed, stamped envelope to *The Dragon* with a request for a copy of TSR Periodicals' guidelines for writers.

Each entry should be accompanied by an introduction, at least 250 words in length, to "set the scene" and provide fundamental information which is needed by Dungeon Masters and/or players who may wish. to use the dungeon as an adventure to be played through. There are no minimum or maximum limits on the length of the manuscript itself.

All entries become the exclusive property of *The Dragon,* and may not be submitted elsewhere in the event that they are not published in the magazine. Each entry must be accompanied by a signed statement which assigns all publication rights to *The Dragon* magazine. Entries which are submitted without such a statement will not be considered in the judging. No submissions will be returned.

For purposes of this contest, the word "dungeon" is not defined literally. An entry should be a description of the environment in which a D&D or AD&D adventure can take place. It can be conducted in the wilderness, in a town or city, in an above-ground structure such as a castle, or in an actual dungeon—or in a combination of those environments.

Prize descriptions, mailing instructions below

Grand Prize: The overall winning entry from both the *Basic D&D* and *Advanced D&D* categories will receive payment for the publication of the entry in *The Dragon,* at the rate of approximately $25 per printed page, or $250, whichever is larger. The grand prize winner will also receive a one-year subscription to The Dragon, either as a new subscription or an extension of his or her present subscription.

First Prize: The top-judged entries in the Basic and Advanced categories, exclusive of the grand prize winner, will each receive $100 and a year's worth of *The Dragon.* The first prize winners will also be published in *The Dragon,* but the designers of those dungeons will not receive any payment aside from the $100 prize.

Second Prize: The next best entries in each category will receive $50 and a year's subscription to *The Dragon.* The second prize winners may also be published in *The Dragon,* subject to the magazine's space and time limitations and the general quality of the entries.

Honorable mention: The third, fourth and fifth place finishers in each category will receive one-year subscriptions to *The Dragon,* and will be listed in the magazine as winners of honorable mention prizes.

Entry deadline and mailing instructions: All entries for either category must be postmarked by Sept. 1, 1980. Entries should be sent by first-class mail to IDDC II, *c/o The Dragon,* P.O. Box 110, Lake Geneva WI 53147 Contestants will be notified of the receipt of their entries if they enclose a self-addressed postcard with the submission.

Giving the undead an even break

Steve Melancon

A 22nd-level Mage Lich approaches a band of adventurers. Suddenly, an 8th-level Cleric presents himself forcefully. The DM rolls 19 on a 20-sided die, and the Lich runs in terror.

Such a scene is ridiculous, but it has happened many times. Under the current *AD&D* rules, a Cleric of the 8th level has a 10% chance of turning a Lich of any level. This is patently absurd. A Patriarch should have no more chance of turning a 22nd-level Lich than a 1st-level Cleric would have of turning a Vampire. The refinement of Good in an 8th-level character simply is not powerful enough to overcome 22 levels of hideous Evil.

What is meant by "refinement of Good" A Cleric does not begin at low level of "Goodness" and increase his sanctity from there. Instead, a Cleric allies himself with the Good forces which control the universe and worships these forces as gods. A low-level Cleric does not have a very complete understanding of these forces, or of how to call upon them. As he progresses in levels, his understanding of the universal forces is deepened, and his ability to call upon them increases in both efficiency and power. Through this increased understanding, the Cleric's alliance with Good is enhanced. At any point, the alliance can be said to be refined to a definite degree. The refinement of the union can also be called the "refinement of Good" in a Cleric.

Evil Clerics progress in much the same way as the Good ones do. But if Evil Clerics can grow in Evil power, why can't undead? As a matter of fact, they can and do. Certainly, a Wight is more powerful than a Ghoul, and a Spectre is still more powerful. A Lich of any given level would be more powerful than one of a lower level. This difference in power is not only the result of a difference that existed when both were living, but is also the result of a greater manifestation of Evil in the creature with more hit dice.

The manifestation of Evil increases in much the same way as the refinement of Evil or Good increases in a Cleric. Therefore, an 8th-level Cleric should have no effect on a high-level Lich. He would be hopelessly outclassed by the monster's Evil, just as a Skeleton or Zombie would be pitifully overcome by his Good.

But the current *AD&D* system does not take vast differences in levels into account when employing its Clerics vs. undead charts. What if the DM chooses to vary the hit dice on a given monster? Certainly, a Vampire with 15 hit dice would be much harder to turn than a conventional one with 8d+3. Again, no provision is made for this.

To solve problems like these, below is a new Clerics vs. undead table. To use it, simply roll percentile dice, making the noted adjustments for Wisdom. Then, find the number that corresponds to the level of the Cleric and the hit dice of the undead, and subtract this number from the adjusted percentile roll. Index the result on this table:

200 or more	6d6 dispelled, 3d6 turned
150-199	5d6 dispelled, 3d6 turned
125-149	4d6 dispelled, 3d6 turned
100-124	3d6 dispelled, 3d6 turned
75-99	2d6 dispelled, 3d6 turned
50-74	1d6 dispelled, 3d6 turned
25-49	3d6 turned
1-24	2d6 turned
0	1d6 turned
Less than 0	No Effect

The advantages to this system are as follows: First, hit dice of monsters can be altered with no difficulty. Second, the chart is unlimited, and can be extended to any number of Clerical levels needed. Third, few things are automatic; a 3rd-level Cleric still has a slight chance of not turning a band of Skeletons. Fourth, the chart is not absolute; an exceptional roll of a very wise Cleric can influence the attacks of an undead he would not hamper under other circumstances.

One thing to remember is that the power of an undead will increase with hit dice, but should increase *fairly*. Exactly what is fair is the Dungeon Master's choice. I generally use one additional level drained, or 10 more years aged in the case of Ghosts, for every five-dice increase.

CLERICS VS. UNDEAD TABLE

LEVEL OF CLERIC

HD of Undead	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	45	21	6	0	-6	-21	-45	-72	-90	-99	-110	-125	-	-	-	-
2	72	45	21	6	0	-6	-21	-45	-72	-90	-99	-110	-125	-	-	-
3	90	72	45	21	6	0	-6	-21	-45	-72	-90	-99	-110	-125	-	-
4	99	90	72	45	21	6	0	-6	-21	-45	-72	-90	-99	-110	-125	-
5	N	99	90	72	45	21	6	0	-6	-21	-45	-72	-90	-99	-110	-125
6		N	99	90	72	45	21	6	0	-6	-21	-45	-72	-90	-99	-110
7			N	99	90	72	45	21	6	0	-6	-21	-45	-72	-90	-99
8				N	99	90	72	45	21	6	0	-6	-21	-45	-72	-90
9					N	99	90	72	45	21	6	0	-6	-21	-45	-72
10						N	99	90	72	45	21	6	0	-6	-21	-45
11							N	99	90	72	45	21	6	0	-6	-21
12								N	99	90	72	45	21	6	0	-6
13									N	99	90	72	45	21	6	0
14										N	99	90	72	45	21	6
15											N	99	90	72	45	21
16												N	99	90	72	45
17													N	99	90	72
18														N	99	90
19															N	99
20																N

For every point of Wisdom above 15, add 2 to the percentile roll.
For every point of Wisdom below 11, subtract 3 from the roll.

TOP SECRET
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The Rasmussen Files: From Spy World to Sprechenhaltestelle

by Merle M. Rasmussen
confiscated by Jerry Epperson

(Agent's Note— *The document you are about to read is one of the most incriminating pieces of evidence available linking "The Administrator" to his own* TOP SECRET *organization. If you found the first document—exposed in* The Dragon #38— *to your tastes, this one will provide a full course dinner!*)

SECURITY CLEARANCE LEVEL: TEN IN ALL BUREAUS
BEGIN MESSAGE
TO: TOP SECRET operatives and participants
BY AUTHORlTY OF: Merle M. Rasmussen, Director of Administrations
PURPOSE: To provide an organizational history memorandum for *TOP SECRET* operatives and prospective participants.
MESSAGE: Since childhood, the clandestine lifestyles and adventures of espionage agents have held my interest. I grew up with Napoleon Solo, Illya Kuyakin, Maxwell Smart, Derek Flint, and of course, James Bond. Hours were spent in front of the television, watching their exploits, when I wasn't reading about them in books.

I tried to imitate their adventures by building electric eyes and alarms, picking locks, and practicing underwater swimming techniques. I became adept in archery and riflemanship and collected knives as a hobby.

By the time I went to college at Iowa State, I was spending my time matching wits with others in chess, *Third Reich, Diplomacy,* and *Clue.* It was during this time that a friend, James Thompson, showed me a copy of *Dungeons & Dragons.* I was very impressed with the idea of playing a single person (fighter, magic-user, or cleric) in a world of adventure, instead of just pushing a cardboard infantry division across a map.

Later, Thompson also showed me a copy of *Boot Hill.* Again, the idea of role-playing was awakening the muse inside of me.

I began to wonder if the role-playing system could be used in other genres. It was then that the idea of an espionage role-playing game was born.

I put in many long hours of research. It is amazing what you can find on the back shelves of a library. Charts and tables on armor penetration and muzzle velocities captivated my interests. I blended into the college crowds, tailed indoor-track stars, and explored campus buildings and drainage sewers—by flashlight—in the middle of the night And after a few months, I had enough information to begin the writing process.

Further research began and continued for many months afterward. My files bulged with scraps of paper listing espionage activities, possible wages, price lists, and many, many flow charts. Most notes dated back to late 1975/early 1976, but the game continually expanded, right up to the time it was published in February 1980.

When first cataloguing the reams of notes into a form of playable game, I found it particularly helpful to use logical organization. Flow

Schematic diagram of original Top Secret game
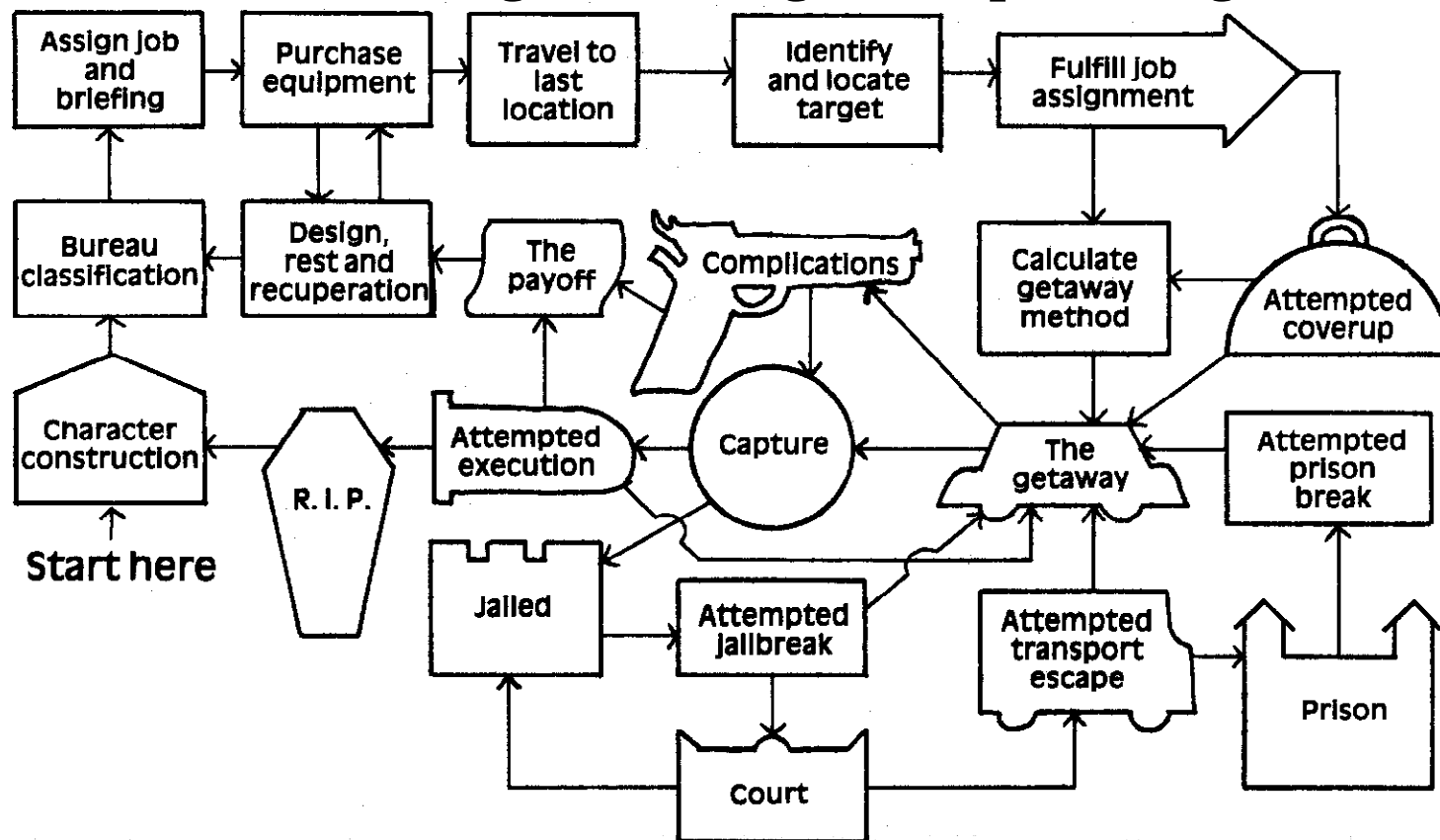
charts helped to structure all facets of espionage activity, with very little difficulty. The entire process provided a sequence of events that could be followed from Character Construction to Rest and Recuperation, with each event having a separate sub-flow chart.

The player can follow the flow chart through its various events, using a marker to represent the agent. The agent would carry out the steps in the sub-flow chart and then proceed to another step.

The system worked remarkably well, but the game lacked the vitality of other role-playing games. The gremlin which had crept into the game was that of randomness. The way the game was built, Admins competed with Assassins and Confiscators; thus, the Admin could not be the gamemaster and set up the situations. So the system was handled randomly.

The problem was quickly remedied through playtesting, which began in mid-1976. James Thompson was the prime motivating factor in the removal of the Admin to gamemaster duties, through his assassination of several Administrators during payoffs.

Playtesting was the most important part of *Spy World's* (as it was originally called) development. Without it, I would have never found what ideas worked or failed. But through playtesting, several "bugs" were eliminated before they could ruin the game. To illustrate the game's development, I have found notes on playtesting sessions which point out the major difficulties encountered and the effect that each had upon the game.

CASE 1: Jackal's mission was to hijack a tank located on a fishing trawler off the coast of Asia. He would be paid $1140 for the completed job and spends $570 on equipment. Jackal, played by James Thompson, has a 35% chance of getting on the trawler and a 73% chance of unloading the tank.

The percentile dice would be rolled to determine Jackal's success or failure and that would be it: mission completed. But Thompson had other things planned and immediately undermined the simple, random chances of success through his self-instituted version of the game.

Jackal gained control of the trawler (killing everyone on it) and then steamed for shore, where he unloaded the tank. He then pirated the boat, rather than return for Rest and Recuperation. Using his ill-begotten craft as a vehicle of transportation on later missions, he plied the world's oceans, terrorizing coastlines like a 20th-century Viking.

EFFECT 1: Thompson's agents—Jackal and later Pong— helped to flesh out the skeletal rule system of *Spy World.* Do away with the Admin as a player character and institute a real role-playing game, rather than one which was based upon chance.

His conniving characters tested the validity of almost every rule in the game, and *Spy World* was much improved because of it.

After a year of pre-submission playtesting, *Spy World* was sent to TSR Hobbies, Inc. for possible publication. Once there, the title for the game was thrown out, but then no one could think of a good title. Finally, Mike Carr claimed the title was "top secret" and couldn't be revealed at the present time. The words "top secret" stuck and that became the game's working title.

It spent many months in development. Under the stem pen of Allen Hammack, the weapon lists were expanded, the combat system was worked and reworked, and a hundred pages of superfluous rules were deleted from the text.

CASE 2: In March 1979, *Top Secret* made its debut at Spring Revel II. I convinced one daring fellow from Pella, Iowa, to try my new spy game. We played Sprechenhaltestelle in a secluded area, since there was no space to play at the Rail Baron table, where I met him.

His solo mission went well and I, believe, he liked the game after only two or three hours. Soon, two other misplaced gamers found themselves in my alleyways and we played for a few more hours. Bursts of laughter, shouts of merciless glee attracted the attention of other gamers who were wandering down the halls. When the game ended, my three new acquaintances remarked that they couldn't wait to see it in print.

It was during the same convention that the Silencer, Tsuji, Wes Smith, the Inquisitor, Rachet, and the Shadow took to the darkened thoroughfares of Sprechenhaltestelle. They were each given a hand-gun, one special device, a small amount of money, and transportation to the city.

First, they scouted the crime district by van before parking it to cover the ground in detail on foot. They entered the area in small groups which communicated by walkie-talkie.

Eventually the groups approached a sparsely populated outdoor cafe. Some of the agents took up positions outside, sitting at the dining tables. The others entered the inner dining room and sat down.

The Shadow made her way to the powder room to investigate the kitchen, while the others distracted the waiter. Through some very fast talking, Tsuji made his way into the kitchen. He tried to fool the cook into thinking that he was a public health inspector, which tied the cook up long enough for the Silencer to sneak down the cellar stairs.

Bullets started to fly when the cook wasn't fooled by Tsuji's false cover. The wine steward, the cook, and the waiter all bought the farm on the cellar stairs in a wild turkey-shoot. During the combat that ensued, agents were seen tackling, dodging, and returning fire on the unprotected hirelings.

Meanwhile, one of the agents used a suggestion mentioned in a rumor to activate a sinking table in the outer cafe. It found its way below street level, where a mysterious woman and an unconscious man were rescued from prison cells.

The groups rejoined shortly thereafter and made for the van, which they had parked off the streets of Sprechenhaltestelle, with their rescued additions in tow.

Pursuit was heard but not seen as everyone was getting into the van. Once safely out of the district, the woman was injected with truth serum (she lapsed into unconsciousness, but was later discovered to be a Soviet counterspy captured by accident). The unconscious man was found to be a valuable politician, but he died shortly after his rescue.

The task force was fairly successful at surviving and left behind them at least three enemy agents who would never live to tell about it.

In the infamous words of Tsuji, "This reminds me of a Spaghetti Western."

(Agent's Note— *This report was transmitted while I was under the employment of "the Administrator." The message was badly garbled and the task force, unfortunately, never made another report. We think that someone was extremely upset with their discoveries, but I think it was Rasmussen who masterminded their demise (?). It was the belief of the organization, at that time anyway, that some of the names were incorrectly deciphered.*)

EFFECT 2: Spring Revel II playtesting revealed many new ideas and also provided a good example of team effort and play. One of the most supported additions to the *Top Secret* rules was a section on a "technical bureau." Agents in this bureau are jacks-of-all-trades, but must pay for their training by attending "espionage college."

The technical bureau was an interesting concept which was not included in the *Top Secret* rules, but will probably find its way into a later addition, if interest is voiced in that area. The proposed idea was to present a college-style espionage coursebook, which agents could join. And in return for their time and money, they could gain valuable skills and training in such areas as Demolitions, Safecracking, Animal Handling, Acting (Disguises), Martial Arts, Weaponry Engineering, etc.

It wasn't until many months after Spring Revel that I decided to do some work on the subject, but the option to include it in *Top Secret* rested mainly with TSR; they vetoed it.

However, an example from the *Espionage College-Course Handbook* is shown for those persons interested in the idea.

CASE 3: By the time that GenCon XII was to be held, Allen Hammack and I were planning a double-blind tournament using *Sprechenhaltestelle.* Each team was designed to have four members (one agent on each side was a double agent, capable of contacting his teammates electronically) and conflicting objectives.

Eight lucky players were in attendance when the two judges split them into two groups and led them to separate rooms for the game

session. James Pong was present and served as a liaison, taking messages to each judge and relating the events between the two rooms. A bevy of onlookers had started to gather together, waiting for the action to begin. They didn't have long to wait.

Hammack's team was assigned the job of rescuing and escorting a Soviet defector out of Sprechenhaltestelle, while my team was to assassinate the same defector. The rescuers worked together (re-minders of Spring Revel II) and, except for barging into a casino with guns drawn, completed their mission without much of a problem.

On the other hand, my group of torpedos wound up in a bar, plagued with paranoia. When one of the members tried to establish some sort of control, he was killed by the others. When the smoke cleared, two agents had died and the attention of Hammack's team was drawn toward their location (excessive gunfire).

When the rescuers arrived, they captured one of the assassins who was wounded and he talked his way out of being immediately liquidated. The last of the would-be killers is still squishing his way through the storm sewers of Sprechenhaltestelle, and probably will do so until the rats get up enough nerve to attack him.

EFFECT 3: It was discovered that through double-blind play the most enjoyment is derived from *Top Secret.* It was also discovered that the rules were fairly stable and covered most aspects of play. It also proved my basic theory that *D&D* players approach all role-playing games with the same philosophy of "hack and slay every-thing that moves," unless the players really work at it. *Top Secret* is a game that takes a little more finesse than is normally used in fantasy role-playing games.

In *Top Secret,* killing *anyone* just might destroy the most impor-tant contact (and inherent information) in a "web" of espionage agents. Information is usually more valuable than in other FRP games, as it will usually lead the agents to the important ringleaders behind the operations they are investigating. Of course, beginning agents should not concern themselves too much with collecting information before acting, but experienced agents should make

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           A page from the Espionage College-Course Handbook


                            CONFISCATION
Course:  Animal Handling

cost:  $5,000

Time:  5 weeks

Prerequisite:  Knowledge 25 or above; Courage 25 or above; Animal
        Science Knowledge 50 or above; and Fish and Wildlife
        Knowledge 50 or above.

Ability acquired: Given six or fewer birds or mammals, the
        agent will be able to either make them attack or prevent
        them from attacking 75% of the time. Given a single fish
        or reptile, the agent will be able to overpower the animal
        75% of the time. Courage + (l-10). Physical Strength +
        (l-10).

Area of knowledge increase: Animal Science + (l-10), Fish and
        Wildlife + (l-10).

Credit:  70 Experience Points

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -


Course:  Cryptography & Forgery

cost:  $9,000

Time:  6 weeks

Prerequisite: Knowledge 50 or above; Coordination 75 or above; Fine
        Arts Knowledge 75 or above; Metallurgy Knowledge 75 or above;
        Photography Knowledge 50 or above; Arts and Crafts Knowledge
        75 or above.

Ability acquired: Given an original example of the printed material
        to be duplicated and the necessary equipment and supplies to
        work with, any signature, document, blueprint, or any other
        printed material can be duplicated with 95% accuracy (85%
        for paintings and  sculpture). If given a simple code or
        cipher and at least  a microprocessor and a sufficient amount
        of time, any code or cipher can be broken 75% of the time.
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attempts to unravel the invisible communications web that is inherent in every espionage operation. They can then execute their missions in the area with full confidence that they have assassinated the key members of an organization, bombed the correct building, have established surveillance on the proper target, etc.

CASE 4: It was shortly after *Top Secret* was published in February 1980 that a group of players met at my home for one of the most bizarre games of Sprechenhaltestelle that I have ever witnessed.

The group made their way into Sprechenhaltestelle on foot, near the witching hour (most of them were avid *D&Ders).* They made their way, cat-like, to the back of a wine shop, where they broke in and killed the owner as he awoke.

They found a set of hidden stairs leading into the basement and tried to descend after tossing a gas capsule into the darkness. One lively confiscator, too eager to consider his personal health, entered the basement with no ill effects due to gas. However, the others who followed found the gas too strong for them. They shouted directions to the confiscator from the stairwell, waking up the sleepers in their hidden bungalow.

The confiscator opened a cask of wine, only to be met by an avalanche of dried and broken bones. Being a confiscator, he took one of them with him.

When the gas had cleared enough to allow passage through the room, the group dispatched a guard who waited in ambush. They then proceeded to open each cask of wine they found and discovered a passageway inside one of them.

The passage led to an underground shopping center full of weaponry, equipment, and special devices. The bone-wielding confiscator brutally murdered a half-asleep employee of the compound.

The other agents in the group began hurriedly filling their pockets and packs with a variety of equipment. They were so enthralled by the abundance of free gear that they didn't even notice one of their own number leaving them for the safety of the ground level. Moments later, tons of wall separated from the foundations and chocked the underground area with rubble and dust.

The evacuating agent, now wearing a smirk of satisfaction, has planted a demolition charge in the explosives area of the arsenal, touching off 45 pounds of plastic explosives. Ten feet of solid stonework slammed into four agents, killing one instantly and injuring others.

The entire group evacuated the underground to track down the turncoat and in a later game riddled his flesh so full of holes that he could have been used to sift flour.

EFFECT 4: This is not the ideal way to carry out a mission, but it does help point out that *Top Secret* is very unpredictable. The players had more trouble in dealing with teammates than they did with the denizen of Sprechenhaltestelle. It was only after talking with the players afterwards that I found that the communication web, at least as it was explained to the players of *Sprechenhaltestelle,* was not a very clear description of what was actually going on. No one knew that a web existed for them to investigate; therefore, the group had no definite objective (sorry, guys).

My final advice to anyone who plays *Top Secret* is to just enjoy the game, without taking the outcome of each session too seriously. The result of paranoia is almost always failure, as it is for disorganization. But the rewards for success far outweigh the bad, so everyone should use a clear head when playing *Top Secret,* and enjoy. That is all!

END MESSAGE
END PAGE

(Agent's Note— *There is a lot more evidence of Rasmussen's corruption than that which is presented here, If positive feedback is received from readers, I will reveal more of his heinous secrets.*

Recently, I intercepted from "the Administrator" a message which was in code. Since his organization has changed the key to its codes, I have not been able to figure it out; perhaps some of you can. From past dealings with Rasmussen I would guess that this is a double cipher—it uses separate syllable codes and alphabetical codes—and a postscript. I will try to find the key, but I have doubts of my own success.)

* * *

"D.T. On ces teri ce ly erdastoan nder tureani ces weed neldatorb wond ly *Ced Degmen* horit. O ceca tirgvasep nder the ostsases ot tureani wcu qruwt ly dentanor tgcenari torto orv orgastoant ostu ly hori degaleny ceca uggasted palerb ly emderto. Gvude ntehh relwest sery ony dtedorigcoan hal ly dentanor horit tu O el rucohyorb orv hoivp eberst ce wergc hal haname Eplorontnecoan Mameea degaleny orhlerbirestt. Ortu, werge hal haname arhogoor *Ced Degmen* lupari meriesas hlal NTS Cummoas, 'The Bere Wofofpt'. Nder ot orv!"

And from Sprechenhaltestelle to . . .?

Paul Montgomery Crabaugh

"Space shuttles are built in California by Drax Industries?"
"Y e s ."
"Then California must be the place to start."
"Very well. Then off you go, 007. Oh, and James?"
"Sir?"
"No slip-ups. The situation is critical. "

That was how the Moonraker affair began, as far as James Bond was concerned. It didn't stop in California, though. What he found in California led him to Venice; from Venice to Rio; from Rio to the upper reaches of the Amozoco; and from the upper reaches of the Amozoco to Near Earth Orbit.

This was hardly a pattern unique to *Moonraker.* One needs hardly do more than glance at the other James Bond movies, at the 007 books (by no means the same thing), at *Mission: Impossible* and *I Spy* and *The Man From Uncle* to see the same pattern of chasing a tenuous series of clues around the planet in search of the object of the exercise.

This element is generally missing from *Top Secret,* which tends to centralize around Sprechenhaltestelle. The agents in the game virtually have permanent residences in this minor slum; their assignments tend to boil down to house-by-house sweeps of the area, quizzing the rapidly depleting citizenry.

For beginning characters, this makes a certain amount of sense. The familiarity with the area improves their slim chances of survival; the fixed location eliminates the heed on the part of their agency to give all neophyte agents unlimited expense accounts—although that can happen occasionally, as in Harry Harrison's *The Stainless Steel Rat.*

But as the players advance (and they don't have to advance very far), they will begin to wonder why they are on permanent assign-

Tell them you saw it in The Dragon

ment with the Vice Squad of a nameless Central European city. Why aren't they being pushed out of airplanes at 20,000 feet by steel-fanged cybernetic Bigfoots—without a parachute? Why is life so dull?

The solution is to provide a structure to the game resembling SPI's John Carter, Warlord of Mars game, with a final goal for the agents being located at the end of a series of cities or locations— each providing a clue to the next. Each city or location could be the scene of a separate scenario like the introductory ones, where the players shoot at, get shot at, make arrests, get captured, interrogate, get tortured, seduce, get seduced (funny, that one looks the same from both sides), and so forth.

If you want a complete rundown on JC, WOM, go buy the game; the rules are very thick and copyrighted. For a fast version, simply 1d6+1; this is the number of steps in the daisy-chain of violence leading to the Goal. The Goal (and its hiding place) should be determined carefully by the gamemaster—generally it should involve either a person or an organization with a major stronghold, guarded by lots of faceless minions. which is the home of some evil intent or foul device.

And where are the intermediate situations to take place? Ah, funny you should mention that; now we come to the inevitable chart.

It's fairly straightforward—just a percentile chart with 100 fun places to visit, drawn from espionage literature, atlases (atlasi?) and imagination.

Some of the places probably should be explained, places whose importance may not be immediately obvious or generally known. Omaha is the headquarters of the Strategic Air Command. Colorado Springs (specifically Cheyenne Mountain, far enough down to resist a hit from a thermonuke) is the headquarters of NORAD. Vladivostok is the USSR's only year-round, open-water port, of great interest to their navy and the Chinese. Cape Canaveral was known as Cape Kennedy until a few years ago and is still home to KSE—the Kennedy Space Center. Sevastopol is home of the Soviet Black Sea fleet.

Die roll	Location	Die roll	Location
01	London	51	Singapore
02	Paris	52	Antarctica
03	Marseilles	53	Haiti
04	Amsterdam	54	Easter Island
05	Brussels	55	Rio de Janeiro
06	Berlin	56	Mexico City
07	Bonn	57	Havana
08	Copenhagen	58	Jamaica
09	Oslo	59	Bermuda
10	Reykjavik	60	Dover
11	Warsaw	61	Belfast
12	Prague	62	Brazilia
13	Vienna	63	Moscow
14	Geneva	64	Leningrad
15	Zurich	65	Riga
16	Athens	66	Antwerp
17	Rome	67	Monaco
18	Naples	68	Las Vegas
19	Messina	69	Detroit
20	The Vatican	70	San Juan
21	Cyprus	71	San Francisco
22	Corsica	72	Lisbon
23	Crete	73	Scapa Flow
24	Trieste	74	Kiev
25	Madrid	75	Fairbanks
26	Gibraltar	76	Colorado Springs
27	Alexandria	77	Cape Canaveral
28	Cairo	78	Seattle
29	Tel Aviv	79	Sevastopol
30	Jerusalem	80	Vandenburg AFB
31	Damascus	81	Edwards AFB
32	Ankara	82	Sri Lanka
33	Baghdad	83	Bombay
34	Montreal	84	Greenland
35	Ottawa	85	Danzig
36	New York	86	Constantinople
37	Washington, D.C.	87	Capetown
38	New Orleans	88	Montevideo
39	Chicago	89	Tibet
40	Omaha	90	Sydney
41	Los Angeles	91	Acapulco
42	Honolulu	92	Tahiti
43	Tokyo	93	Miami
44	Hong Kong	94	Beirut
45	Vladivostok	95	San Diego
46	Shanghai	96	Norfolk
47	Peking	97	Okinawa
48	Hanoi	98	Venice
49	Taiwan	99	Bear Island
50	Canberra	00	Kamchatka

An example might be in order. especially for anyone who has never seen John Carter being played. The gamemaster wishes to occupy the time of one David Linnet, an agent of the British Secret Service. He has a cast of NPCs from which he draws a villain, the mysterious Corwin, who. according to rumor, is going to release a virus deadly to grain crops, except for rice. The problem is to find him.

The first die roll is a 5, + 1, indicating that Corwin is located at the end of a chain of six locations. of which the first five are randomly determined: Shanghai, Geneva, Cyprus, Capetown and Baghdad. The Secret Service therefore knows of something linking Corwin to Shanghai. Our hero travels to Shanghai, engages in some action, and discovers something linking the Shanghai contact to Geneva. Exact details of the contact are up to the gamemaster. So it goes, until Agent Linnet discovers the last link in the chain—Corwin is (perhaps) located on a Pacific atoll in a Chinese nuclear submarine. Now all Linnet has to do is stop him . .

The Miniature Spotlight

FILLERS

ANN HYKE of Milwaukee Wisc.

wants to know how to fill the holes that may mar even the best castings. The stuff under the spot is useful when you have a hole to fill & the hole is on a miniature.

A. PLASTIC WOOD (Boyle Midway Inc., N.Y.) For big holes or when making alterations:

Stuff it in - it will shrink when it dries

Smooth out only after it has dried a day. Use a small sanding block & fine sandpaper.

B. SQUADRON GREEN PUTTY
(Squadron, Hazel Park, Mich.)

① Method

Rough up hole w/ file

Use a toothpick to add putty ~

It will be hard to get it to stay where you want it.

with practice, you'll have less trouble getting it to stay. After the putty is about where you want it, let it half dry, then shape it. File only after a day.

② Standard Additions → such as weapons, wands, staffs.

③ Filling a Larger Hole

INITIAL HAND

FILE OUT EASIER TO PUT IN ADDITION.

GLUE USE EPOXY

ADD PUTTY

WAIT TILL THE GLOB DRIES & **SHAPE** WITH FILE

Putty takes 30 min or longer to set up. Before setting, it will run.

Cut off the drip w/ knife after it dries & file the entire surface smooth. Then put in more putty. You may need to do this several times.

Ann in one of her many disguises:

TAKE YOUR TIME!
Be patient & let it dry a day before sanding or filing. It can foul your file!

IS THERE A HOLE IN YOUR TECHNIQUE? FILL w/→ Fantasysmith 1980
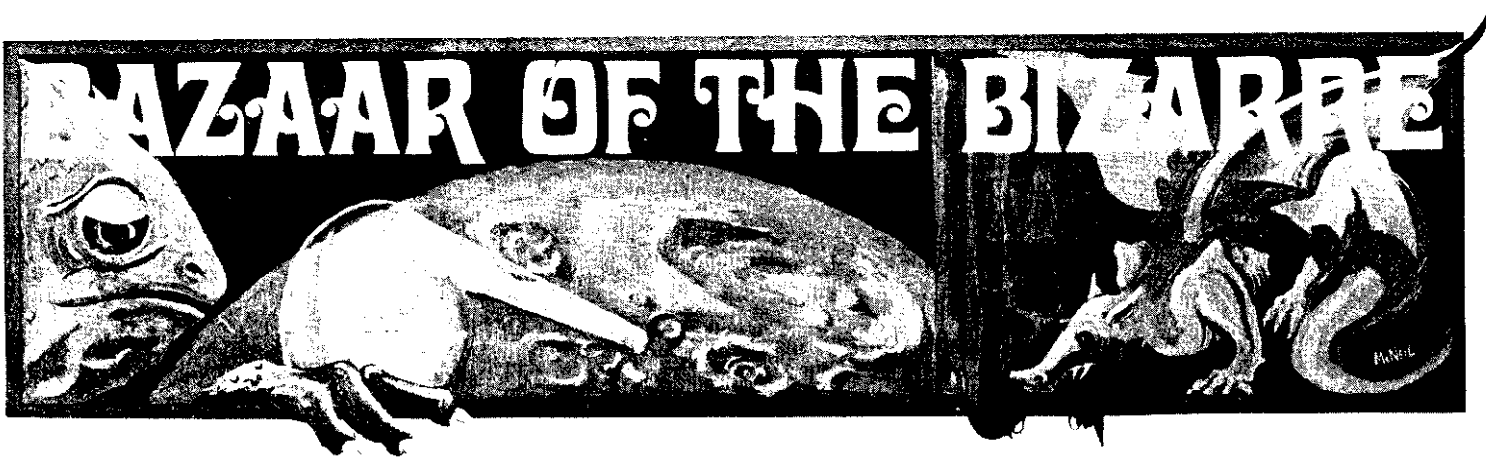
Oriental magic items
David Sweet

1. **Pearls—** A Pearl must be held in the mouth for the entire duration of its spell. If spit out or swallowed, it ceases to work. These pearls look like ordinary ones and only Detect Magic or the like will distinguish them.

a. Giant Black Pearl—Also featured in *Gods, Demi-Gods and Heroes.* Negates all wind and earth turbulence in a one-mile radius, once per day, for 1-6 hours.

b. Serpent Spirit Pearl—Once per day for 1-6 hours allows user to Speak with Animals.

c. Pearl of Flying—Once per day allows user to fly at speed 12 for 1-6 hours. Beginning at 10 minutes before the end of the spell, the pearl will send impulses to user indicating the spell is about to end.

d. Pearl of Ultimate Wisdom—When placed in the mouth, its outer coating dissolves immediately and the pearl disgorges lethal poison. If the user makes his saving throw against poison he is assumed to have spit enough out to have survived. After one use, the pearl is totally consumed whether or not victim dies.

2. **Crossbow of Multiplication—** May be either light or heavy, and uses the range of fire of the proper class. However, the weapon creates its own bolts. These are treated as +0, +0 magic bolts but can hit any target capable of being damaged at all by physical weapons (even those, for example, which can only be hurt by +3 weapons or by blunt weapons). Bolts disappear after hitting or missing. On each shot, roll a 20-sided die for the number of bolts fired, subtracting 5. Results of 5 or less are treated as 0 (that is, there is a 25% chance the crossbow will fire nothing at all—otherwise, it fires 1 to 15 bolts). The bolts spread out in an even cone in a forward direction, from a single bolt straight ahead to 15 in a 90-degree cone. Therefore, unless the target is very wide or very close, no more than 1 or 2 bolts will strike a single target.

3. **Snake Necklace—** Made of golden snakes twisted together. The user is immune to attack from serpents of any size (meaning snakes only, not dragons, crocodiles, or other relatives). However, there is a 10% chance that each apparent Snake Necklace is in fact a Necklace of Strangulation fashioned to look like the real thing.

4. **Staff of Jizo—** Usable by clerics, including druids, only. Has 1-100 charges of Protection/Undead 15' Radius. each charge lasting 1-6 hours. While any charges remain, staff is also a Staff of Striking +2. Striking with this staff does not use up charges; only using the protection does. This staff has no Final Strike.

5. **Tamate-Bako—** Small box, often with a jeweled hand carved on the lid. Each time it is opened, all within a 12-foot radius must roll a saving throw against magic. Each creature which fails receives the effect of four simultaneous charges from a Stuff of Withering; each creature which succeeds receives two charges. Dragons are unaffected by this box. After 1-20 times being opened, the box disintegrates.

6. **Spear of Yang—** Like an ordinary spear + 1 (roll of 1, 2, or 3 on a 6-sided die), +2 (4 or 5), or +3 (6), except user may turn on and off Continual Light 15' Radius, full daylight strength, an unlimited number of times per day. The act of turning on or off will occupy user for one battle round.

7. **Willow Wand Swords—** Roll as ordinary magic swords (intelligence, ego, bonus, possible curse, etc.) and treat as such with the following exceptions: They float and are immune to Rust Monsters and other metal destroyers, and are also immune to ordinary termites and the like, although magical termites or such might be able to disintegrate them.

8. **Bimbomushi—** May come in two imitative forms. either like a magic gem or like a magic stone (Lodestone, Earth Elementals, etc.). When carried on the person, if the carrier is in battle with a creature of more than his hit dice (in a mixed group, if any one of the enemy has more hit dice), as long as any such creature or creatures is conscious and in battle the Bimbomushi acts as a Ring of Protection Minus Three for its carrier.

9. **Kusunogi no Tsurugi,** or Grass Quelling Sword-Roll randomly for alignment. No intelligence or ego. Ordinary bonus +3, +3. Best quality katana for a Samurai. When this sword is drawn, it automatically casts a Continual Light 10' Radius of full daylight strength, and all fires with a 10' radius, normal or magical. go out. Thus when the sword is drawn the user is immune to all forms of flame damage. In addition, the sword does quadruple damage to all vegetation or plant creatures, and allows the user to cut through thick brush, tall grass, etc. with great ease, or to chop down trees as if with a timber axe. However, the sword is created from a dragon. No one (including the carrier) within a 5' radius of the sword can do any damage to dragons, and the sword itself will never do any damage to dragons.

Helms of Changes
Mike Billington

Helms of Changes come in three types, each indistinguishable from the other two until it is used for the first time. Each type appears as a one-inch wide band of mithral, which is worn around the forehead.

Each of the Helms of Changes is capable of creating a specific type of illusion of limited power and duration. There is no limit to the number of times each item can be used for its intended purpose. After a particular illusion expires, the user must spend one full turn of mental rest before conjuring the illusion again, and each such conjuring takes another full turn. During the conjuring of an illusion, the user cannot fight, cast spells or move (exception: Helm of Creation). If any of these things takes place, the conjuring process must be begun anew.

All intended victims of any of the illusions are allowed a saving throw vs. magic, and no being is affected by subsequent attempted conjurings of the same illusion during the same encounter. The duration of each helm's illusion varies from use to use and is known only to the DM.

Helm of Disguises: This helm allows the user to form an illusionary disguise, altering his/her garb, height, weight and facial

features. Changes of height and weight are limited to no more than four inches and 20 pounds, respectively. After successfully conjuring the illusion, the user is able to move and participate in melee but cannot cast spells or otherwise engage in deep concentration. The duration is 1-6 half-hour periods.

Helm of Creation: The wearer of this helm is capable of creating illusionary stone, wood and iron constructions such as walls and floors (limit of 10 feet square area for each), furniture, doors or traps. although the last two will be seen as illusions, they will not function. Unlike the other helms, the illusions sent forth by this helm can only affect 5-12 beings, but those who fail their saving throws will fully respond to the illusion as if it was real (walls or doors will stop them, floors or furniture will support their weight). All such illusions will last from 1-4 turns.

Helm of Weaponry: Any non-magical, hand-held weapon may be "created." After the period of concentration, and if the intended victim fails his saving throw, the illusionary weapon can be wielded as if it existed, causing regular damage with normal hit probability. Note that weapon restrictions which apply to certain character classes will still apply here; i.e., a Magic-User cannot conjure up an illusionary sword. 50 % of all Helms of Weaponry will be usable to transform an existing weapon into a larger, more effective weapon of the same general type: i.e., a dagger can be turned into a short sword, a short sword into a long sword, a long sword into a two-handed sword. The duration of this illusion is 3-12 rounds. 30% of all Helms of Weaponry will enable the user to create a small, one-handed weapon such as a dagger or handaxe. The duration of this illusion is 2-9 rounds. 20% of all Helms of Weaponry will enable the user to create a larger hand-held weapon such as a sword or battle axe. The duration of this illusion is 2-5 rounds.

Wand of Ochalor's Eye
Ed Greenwood

This wand is topped with a fiery orange gem, known as *Ochalor's Eye,* or *The Eye of Fear.* It pulses with light, and when glowing acts as an extra-strong *Fear* spell; all creatures within its 6" range (cone-shaped area of effect as in *Fear* spell) drop anything in their hands and quake in fear, rooted to the spot. they stare at the Eye gem in a trance, oblivious to all else. Creatures of under 6 hit dice get no saving throw; creatures of 6 hit dice and over get a saving throw as follows: 6 hit dice save at -3, 7 hit dice save at -2, 8 hit dice save at -1, 9 hit dice (and up) save normally.

Creatures which are afraid are frozen to the spot unless the gem is hidden from their view or they are physically struck, whereupon they break free of their trance and flee blindly, screaming in terror, for 5 rounds (or longer, if they are not out of sight of the wand by that time).

It is said that those who look into the lighted gem see the manner of their deaths, endlessly replayed. Others speak of some cold and malignant intelligence which seems to know all their faults and fears—and laughs contemptuously at them. Few afterwards remember what of this is true, but their fear and hatred of *Ochalor's Eye*

remain. Any creature who has suffered the effects of the wand is 50% likely to attempt to destroy any wand of this type they subsequently encounter, regardless of whether it is held by friend or foe.

Each wink of the gem expends 1 charge. Upon draining all charges, the gem shatters. The wand cannot be recharged.

X.P. value: 3,500; G.P. value: 15,000.

Nidus' Wand
of Endless Repetition
Ed Greenwood

Named for the legendary mage who by its use gave us the oath "Nidus' Curse!", examples of this device typically have but 4d12 charges when found. The art of its fabrication is lost and has not yet been rediscovered. Upon command, such a wand emits a grey cone of light, range 4", diameter at maximum range 1½". This cone may be continually maintained at a cost of 1 charge per round. Creatures caught in its light are allowed a saving throw (save = unaffected). Any victim not having special magic resistance who is physically touched by the wand gets no saving throw.

Anyone affected by the wand is forced to endlessly repeat actions taken during the preceding 2 rounds (or at least mimic them, as in the case of a spellcaster, who would continually try to cast the particular spell even after his magic is exhausted). This automation-style cycle of 2 rounds of action, 2 rounds of the same actions in reverse to the starting position once again, and so on will continue until *Dispel Magic, Remove Curse,* or a Limited (or full) Wish is cast upon the victim. Even if the victim should die from lack of food and water, or from damage inflicted by passing creatures, the corpse will endlessly complete the cycle of action until it falls apart.

X.P. value: 3,500; G.P. value: 25,000.

THE ELECTRIC EYE
COMPUTER TECHNOLOGY AND TERMINOLOGY

Mark Herro

This is the first installment of an irregular series of columns to demonstrate how easy it can be to program a computer in BASIC; showing what can be realistically done with a computer; and preparing you for future "Eyes" that have program "listings." To start you out, here are three basic (sorry for the pun) statements: PRINT, LET, and INPUT. Just to make things more interesting, I'm also going to throw in INT, for dropping decimal points, and RND, a *random number generator.* I can see you gamers' eyes gleaming at that last one.

Off We Go

All major home computers come ready to program, using a "high-level programming language" called BASIC. That's short for Beginners All-purpose Symbolic Instructional Code. As mentioned in the first column (TD #33), high level languages like BASIC take easy-to-understand, English-like programming statements and translate them down into instructions the computer can understand. BASIC isn't the only programming language available for home computers, but it is the most popular.

PRINT

The PRINT statement is a way of getting information out of a computer. For example, by typing:

    PRINT "HI THERE"

the computer would immediately respond with:

    HI THERE

on the video screen or printer. The series of letters within the quotation marks is called a *string variable.* Numbers are called *numerical variables:*

    PRINT 5

will result in:

    5

being printed. Ah, but it can do better things than that:

    PRINT 5+4-1

results in:

    8

being printed. Addition uses the '+' key (on the computer keyboard), subtraction uses '-', multiplication uses '*', and division uses '/'. Therefore, if you wanted the answer to 2 x 2 + 8 + 2 - 5, you would have to type:

    PRINT 2*2+8/2-5

Now you're ready for your first program. If you typed:

    10 PRINT "GOOD MORNING, MASTER"

nothing would happen. Notice the number 10 just before the PRINT? That's a line number, and it means the computer has stored that statement in its memory. If you do't use a line number, the computer goes into something called the immediate mode, and executes the statement right away (which is what we were doing up to now). When you want to execute this little program, just type RUN:

    RUN
    GOOD MORNING, MASTER
    READY

The READY message means the computer has finished with your program. Now, here's something a little tougher:

    10 PRINT "FUN"
    20 PRINT "AND"
    30 PRINT "GAMES"

See the new line numbers? When you RUN it, the computer will start at the lowest line and start executing the program:

    RUN
    FUN
    AND
    GAMES
    READY

Simple, huh?

OK, now something new: PRINT modifiers. Retype line 10 to:

    10 PRINT "FUN",

Notice the comma at the end *(outside* the quotes). RUN it:

    FUN   AND
    GAMES

Hmmm . . . How about that. The comma made the next PRINT statement print on the first line. Actually when the computer came across the comma in line 10 it didn't do a "carriage return." It just spaced over a certain number of columns and waited for the next PRINT statement to come along. Now change line 20 to:

    20 PRINT "AND";

and RUN it:

    FUN   AND GAMES

The semicolon does the same thing as the comma, except it doesn't space over.

In case you are wondering, each time you type in a new statement with a certain line number, the computer "forgets" the old line and inserts the new. So if you were to type LIST:

    10 PRINT "FUN"
    20 PRINT "AND"
    30 PRINT "GAMES"

would be displayed. You can type NEW to erase the whole program.

LET

The LET statement merely assigns a specific meaning to a variable letter. For examle:

    10 LET A=5

simply assigns the variable A the value of 5. You can also store strings:

    20 LET B$= "THE ELECTRIC EYE"

The '$' lets the computer know that variable B has letters instead of numbers. What would the RUN for this program look like?

    10 LET A=500000
    20 LET B$= "MAGAZINE", "ISSUES SOLD"
    40 PRINT B$,A
    50 PRINT "DONE"

Like PRINT, LET can do math (100 LET Z=X+Y); and the use of the word LET is optional (100 Z=X+Y).

INPUT

You use INPUT to talk back to your computer:

    10 PRINT "HOW OLD ARE YOU"
    20 INPUT A
    30 B=A+10
    40 PRINT "IN TEN YEARS YOU WILL BE";B

When you run this program, the computer will respond:

    HOW OLD ARE YOU
    ?

and stop until you type a number in:

    HOW OLD ARE YOU
    ?25
    IN TEN YEARS YOU WILL BE 35

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Tell them you saw it in The Dragon

SIMULATION CORNER

John Prados

West End Games: Slowly but surely

For many years the Avalon Hill Company was the sole source for new simulation games. Then Simulations Publications of New York came along to rival AH. Today these two are still the major publishers, but there are a variety of other publishers' games available as well. Just a glance at the sagging shelves of game stores will reveal some possibly astounding answers to the question of how many game publishers there are now.

A list of them would include Game Designers' Workshop, Operational Studies Group, TSR Hobbies, Metagaming, the Chaosium, Yaquinto Games, Phoenix Games and others. All these smaller outfits have had one problem that the majors have largely avoided. This is establishing a name and reputation among the gaming public, who often seem to recognize only the majors.

Simulation Corner is of the opinion that part of the problem of gamer recognition relates to the new publisher's lack of a track record of widely known and well-received games, each of which increases the gamer's awareness of something new he should look at. Part of the problem is also that gamers just can't see enough to keep them informed on trends or achievements in the hobby. There is a problem in just getting around. To alleviate this problem of exposure will be the aim of occasional pieces in this space. Each such column will look at one publisher, try to trace the history of that concern and note its achievements in game design or production and that publishers' impact on the hobby at large.

For this column the subject will be New York's West End Games, one of the new publishers which made their debuts at Origins '79. West End Games showed up with Albert A. Nofi's *Imperium Romanum* and Daniel Palter's *Marlborough at Blenheim*. Both of these were boxed games the latter somewhat akin to the small "micro-" or "quad" games. *Imperium Romanum* was a plush, full-scale game treatment of the later history of the Roman Empire with two and a half map sheets, 800 counters and thirty-five scenarios! West End Games personnel professed themselves to be very satisfied with the reactions of the gaming public. *Simulation Corner* subsequently approached West End with the notion of exploring this publisher's history and aspirations.

West End Games Inc. was formed during the winter of 1978. It was the union of Palter. Helena Gail Rubinstein, and Jimmy Cumbo. Cumbo had had the only previous game business experience, having worked with Rand Games Associates. Palter had had playtesting and game development experience for SPI and for myself, but he had never previously designed a game or tried to run a publishing house. Helena, Vice-President of West End, was brought in to handle production, business and distribution aspects of the company. Over the spring and summer of 1978 West End was engaged in setting itself up as a business, establishing credit, bank accounts and such mundane things. During this period Jimmy Cumbo dropped out of the business and Helena moved up to President of West End Games.

By late 1978 West End Games was moving toward the production of its first products. The company had acquired printing rights to certain former Rand games which had been close to production when that company folded. West End's first release was the World War II operational level game *Salerno*. West End also distributed the strategic level World War I game Great War that had been designed by Al Nofi. The company was most excited, however, by the prospect of publishing its own material. Palter, for example, designed Marlborough at Blenheim and wished to get this game into print. There was also the Roman strategic game that Nofi freelanced for West End. Both these moved up to production in 1979.

At this point the new company discovered some of the trials and tribulations of game publishing. Murphy's Law with all its corollaries is operative and something or other always turns up the way it's not supposed to. While *Marlborough at Blenheim* was a fairly straightforward project, *Imperium Romanum* was a truly massive game, with numerous scenarios to boot. When *Imperium* went into production in April 1979 there were hopes of making the Origins convention with the full game but this could not quite be done and the game was actually released shortly afterwards. Although West End management believes that a production-cost overrun of roughly 75% was sustained on Imperium *Romanum,* West End also believes that every cent of this cost was worth it, due to the fact that the first-class production values demonstrated by *Imperium* resulted in the interest of numerous game distributors and ultimately in a large expansion of West End's network. By the end of 1979 West End Games regarded itself as a fully established publishing house.

In the course of working itself up, certain changes occurred in West End's operations. Helena still coordinates game production and handles business aspects of the operation but she has given up shipping and distribution to Dan Palter. Helena, a history major from Barnard College, is unique in gaming annals as the only woman who is president of a game publishing house. She always thought historical games to be interesting and regards the business aspects of the operation as a challenge. Another corporate officer was brought in during this period to handle designer-relations and rules editing. For his part, Dan Palter, who got into West End because he had wanted to see *Blenheim* in print, still does West End's design and development work along with the additional task of shipping.

Simulation Corner asked design and development chief Dan Palter how he sees West End within the hobby and what is his general approach to the work. Dan's position is that West End believes in neither the pure "simulation" nor in the pure "game." Rather, Palter thinks that one must pick for the project on a case-by-case basis. His objective is reasonable value for the gamer's money. This resolves itself into some mix of game and simulation. There should be enough game in a title that it is of continuing interest to gamers but not so much simulation that the game can't be played or disappears into research and development forever. As examples of how *not* to pick a mix of game and simulation Palter cites the SPI games *Plot to Assassinate Hitler* and *Campaign for North Africa,* games which it can be argued were failures in both respects.

President Rubinstein adds an additional perspective to West End's general philosophy. She feels that West End is seeking a broader base in the mainstream of historical gaming. Her objective is not to do the twentieth "Bulge" game, for example, unless that game contains some vision by the designer of operations and methods that has not been seen in games on the subject. A second point is that West End's design and development talents seem to be directed more at operational- and strategic-level games than tactical ones, largely due to the particular interests of the staff. Thirdly, Rubinstein believes that West End should consolidate its position before moving into new areas. Thus, when asked about the impact of fantasy and

science-fiction games, for example, Helena says that while West End intends to release a title in this area soon, it will not attempt to go head-to-head with other companies which have already had broad involvement with these types of games. Instead, West End will evolve more slowly, depending on the quality of the game designs which it receives or innovates. This is a distinct difference from the positions of some other new publishing houses, where the objective seems to be to expand as much as possible as fast as possible and by any means available.

As for impact on the gaming hobby as a whole, West End agrees that it is too new a publishing house and as yet too small a publisher to have had a significant impact on the hobby. They do feel that they appeal to more serious gamers, in general an older and more mature crowd. This is recognized as partly the result of not being around long enough to accumulate a broad product line but it is also, West End feels, because these gamers more quicky see the quality and playability of West End games.

What of the future? West End intends to produce several new titles in 1980, apart from the as-yet-unspecified science fiction game that was mentioned. One of these will be a Napoleonic strategic game covering the period 1800 to 1815. Another will be a Western Front operational-level game for 1944-1945. The fourth new entry is apparently to be called *Hand of God.* This is to be a religion-cum-diplomacy game that will be generally similar to SPI's *A Mighty Fortress* or Avalon Hill's *Kingmaker* game. Beyond the 1980 releases, West End Games has not as yet set its production program and emphasizes only that it remains committed to producing quality games at reasonable prices. If it maintains these ideals successfully, gamers will no doubt want to hear a lot more about West End Games.

Electric Eye

You can have built-in PRINTs on an INPUT (called an INPUT *prompt),* and the computer will accept strings if you give the variable a $:

```
10 INPUT "WHAT IS YOUR NAME";N$
```
for example.

RND and INT

The RND statement generates a random number between 0.000001 and 0.99999. If you multiply that value by a given amount, you can come up with, well, call it n-sided dice:

```
10A=RND(0)*6+1
20A=INT(A)
30 PRINT A
```

Here you have a program that will generate a random number between 1 and 6. The INT statement in line 20 simply lops off the fractional part of the number, always rounding down.

The Last Word

I admit that I'm not the best teacher in the world. So, to tide you over until the next programming lesson and to clear up anything that you might be unsure about, you might want to go to your local computer store or book store for some books on BASIC programming. Some titles to look for: "Basic BASIC"; "Instant BASIC"; and "My Computer Likes Me When I Speak BASIC".

Funerals

their mangled bodies could be looted at leisure later.

Not only was the attrition rate among first-level characters incredibly high in these adventures, but—needless to say—players became reluctant to again start a character at first level after such a short time.

Using these rules, high-level characters tend to go first in any battle simply because they can take more punishment and deal out more damage, while first-level characters are relegated to the rear as

missile-fire or pole-arm troops until they gain enough experience to qualify for front-line duty.

High-level characters. on the other hand, know that—should they run into trouble—the low-level characters will try to bail them out, if for no other reason than to avoid paying an exorbitant Widow's Share or Weregeld!

Finally—a benefit from the DM's point of view-both the Widow's Share and the Weregeld bleed money from the campaign, reducing the chances for runaway inflation which seems to plague most ongoing games of *D&D.* In addition. it also provides the DM with any number of easy mini-quests for the group, such as sending them across country to return a dead character's body, ashes or possessions to his next of kin

Fantasy

(From page 10)

tasy actually permits two types of games to be played: 1) the quest through a magic land, and 2) a more or less historical role playing game. In any case, marriages of humans to any race other than elves is totally inappropriate in either area.

The end of an adventure is defined as physically crossing from a Wyrd Area into a Home Area. Experience, Honor, and Character points are gained only at the end of an adventure. There is a motif in fantasy and myth of the loss of power when moving from a Wyrd Area to a Home Area. This is so because one suffers a kind of culture (or moral) shock when "coming home." The power one gains on an adventure can, in reality, be easily dissipated when returning to the Primary World. In order to reflect this insight, use the following system: As you cross the border from a Wyrd Area to a Home Area, select the appropriate Return Modifiers, and roll 1d6 on the Return Chart. Apply the result.

Return Modifiers

With an Escort	Fleeing Pursuers	On Horseback
- 2	+ 1	- 1

Return Chart

Modified Result Die Roll	
1	No effect
2	No effect
3	-10% of Experience Points
4	-15% of Experience Points
5	-20% of Experience Points
6	-25% of Experience Points

GAME OBJECTIVES

The objective of an initiation or quest is to change a callow youth into a Hero or Heroine. A fantasy campaign also needs to see some Epic Destiny fulfilled.

As most games stand now, the objective is to rise in experience levels. Such an objective is actually a measure of the acquisition of power. Although this has a legitimate place in fantasy, it is much too limited to be totally satisfying. We might note that games which are limited to the acquisition of power are of the "sword & sorcery" variety; those games which also include nobler objectives are, at least, moving toward High Fantasy.

The experience one gains in an initiation or adventure can really be expressed as an acquisition of power ("I can now do what before I could not do"), or as an acquisition of honor ("We applaud you for your noble behavior during the Great Test"), or as a deepening of character ("I see you are a changed man"). Power is functional either in Home Areas or Wyrd Areas. Honor is functional only in Home Areas because it implies popular acknowledgment of one's right to great respect.

Such popular acclaim is only appropriate to the Primary World; the creatures of Faerie measure you in terms of your inner character. Character is functional primarily in Wyrd Areas because the inhabitants of the Primary World possess very limited ability to fully appreciate the inner transformation of a Hero or Heroine. In addition, character really does equip a person to perceive and appreciate the world of Faerie.

These three uses for experience can force players to choose where their growth will be. Suppose the system works like this. Using C&S rules, one gains experience in the usual way. You are a Level I character, and you gain 2,500 experience points—just enough to make you Level II. However, Honor points cost 1,000 experience points and Character points cost all of the experience points needed to move you up one experience level. You could move up an

Experience Level, or acquire two Honor points, or acquire one Character point. There is a real choice to be made here, depending upon what is happening in Home Areas and Wyrd Areas.

HONOR

This concept of Honor assumes that there are various problems in one's Home Area which must be solved nonviolently by a hero or heroine —usually a player character. Examples might be the overthrow of a tyrant, reconciling feuding factions, redistributing wealth, leading an army or arranging a marriage. Honor is the measure of a noble person's ability to get people to work together.

Honor functions within a social system that accords status to each individual. A simplified Social Status Chart might look like this:
[You are born into one of these classes]

Experience Level	Townsman	Freeman	Lesser Guild	Greater Guild
I	Resident: 1	Rustic: 2	Apprentice: 4	Apprentice: 3
III	Citizen: 3	Individual: 5	Journeyman: 5	Journeyman: 4
V	Burgher: 6	Patrician: 6	Master: 6	Master: 7
VII			Syndic: 8	Syndic: 9
Elective			Guild Master: 10	Guild Master: 11

[You earn the right to enter one of these classes]

Lesser Nobility	Greater Nobility	
Earl: 10	"the Brave": 14	"the Compassionate": 24
Count: 12	"Trueblood": 16	"Master of Doom": 26
Marquis: 14	"the Faithful": 18	"the Triumphant": 28
Duke: 16	"the Just": 20	"the Glorious": 30
Prince: 18	"the Wise": 22	"the Magnificent": 32
King: 20	Numbers indicate your social status.	

In this example, I have purposely changed the *C&S* social class system. I do not wish to live in a feudal society, *nor is the essence of Faerie feudal.* The system used here assumes that nobility is something earned as a result of acquiring great honor or character—which is how things really are in Faerie.

To get anything of substance done in a Home Area, one would have to influence people. One's influence could be computed like this: [(Charisma + Appearance) / 4] + Status + Honor points = Influence. This is not very original with me, practically the same system is in *C&S*— overall, it is a pretty good system. The mechanics of influencing could be those of C&S (which are moderately complex) or of *En Garde!* (which are pleasantly simple). Players and DMs should feel free to use a system that brings them delight without being silly. You might also want to work out a system for influencing crowds, e.g., a scribe or author might have the ability to write books which influence different social classes.

If the solution to problems in your Home Area depends upon the exercise of influence, the acquisition of Honor becomes very important, especially if solving a problem is your Doom (see below). Honor *could* be gained or lost (only in Wyrd Areas) as follows:

    +5: completing a Geas
    +2: assisting a Geas
    -7: failing a Geas
    +1: failing a Quest
    +4: winning a battle
    +1: championing a lady
    +2: member of a victorious army
    +1: per 10 points of damage to the body
    -1: per 500 gold pieces not spent on pleasure
variable: reneging on a Lesser Oath
variable: failing to fulfill a Vow
    +1: having a mistress
    +1: per 1,000 experience points

In this system, one would be born into the Townsman, Freeman, Lesser Guild or Greater Guild class. It is desirable to have an equal chance of being a member of each. You would start with the status given at Level I and automatically increase your status at Levels III, V, and VII. Guild Masters would be elected. Magicians, Scholars, Sages, Scribes and Lawyers could receive additional status as per C&S, as could professional soldiers as per *En Garde!*

A person would enter the Lesser Nobility by becoming worthy. One attempt could be made per year (perhaps at a certain festival), and a failed attempt to be elevated would result in the forfeiture of 1,000 gold pieces. One Honor point would give you a 1% chance of being worthy. Promotion within that class would occur each time you accumulated 20 Honor points.

With this system, you could set up government offices as per *C&S, En Garde!* or even *City State;* a certain influence factor could be required as a prerequisite, and you might have to influence someone to get the position. At any time in a game, one could be dealing with problems within a Home Area, and need to influence people in order to solve the problems. The use of experience and adventures to gain Honor could become a very interesting, viable option in a game.

It is this Honor system that attempts to embody stage 8 of the Quest Pattern, just as rolling on the Return Chart seeks to embody stage 7.

CHARACTER

Character refers to a person's sense of decency, integrity, honesty; it indicates a degree of passion for justice and equity, a commitment to virtue, beauty, loyalty and compassion. It also indicates a person's relative maturity or the degree to which he/she has outgrown his/her infantile ego and become more fully human. It does not have very much to do with alignment; in fact, if you like these proposed mechanics for using Character, you should definitely drop all rules relating to alignment.

Character is initially determined by rolling 1d4+7; and then consulting the Character Chart. Character affects encounters with beings with whom one can communicate, the rate at which one gains experience, the degree of awareness of one's Doom, and the probability that an act of violence committed by you will have negative repercussions on you.

Character is also the basis for entry into the Greater Nobility. Once a year (perhaps at a given festival) one may attempt entry; the probability of success is equal to your Status + (1.5 x Character). If one fails, one must forfeit gold pieces equal to 15,000 divided by Character. Promotion within the Greater Nobility is one level per two Character points gained.

The creatures and powers in Wyrd Areas will react to you depending upon your Character. When meeting beings which can communicate, apply your Encounter Modifier, and roll on the Encounter Table.

In Faerie, there are also "Great Figures," e.g., Very Old Dragons, Sublimely Beautiful Queens, Great & Valorous Kings, Profoundly Wise Old Men, etc. These figures represent ambivalent forces which must be approached with extreme caution. This is not so much because they are monstrously hostile, but because they represent immense power which is accessible only to those of mature character.

For example, suppose you happen upon a nude Diana-figure who is bathing. A player character lacking in Character might well see her through lustful eyes. The power Diana represents, however, is positive or noble; the encounter of base intentions with positive power will result in a very negative effect on the player character.

A player character with high Character might well perceive the sublime depths of female sensuality as it participates in the cosmic

CHARACTER Chart

Die Roll	Description	Experience Modifier	Encounter Modifier	Great Encounter Factor	Doom Modifier
1	Abhorrent	-15%	-12%	1%	-25%
2	Vile	-15%	-10%	2%	-20%
3	Debased	-15%	- 8%	4%	-15%
4	Sordid	-15%	- 6%	6%	-10%
5	Base	-10%	- 4%	8%	- 5%
6	Boorish	- 5%	- 2%	10%	0
7	Decadent	- 5%	0	12%	0
8	Worldly	0	+ 1%	14%	+ 3%
9	Worldly	0	+ 2%	16%	+ 5%
10	Worldly	0	+ 4%	18%	+10%
11	Worldly	0	+ 6%	20%	+15%
12	Urbane	+ 5%	+ 8%	25%	+20%
13	Urbane	+ 5%	+ 10%	35%	+25%
14	Just	+10%	+12%	40%	+35%
15	Honorable	+15%	+14%	50%	+40%
16	Faithful	+15%	+16%	75%	+45%
17	Honest	+20%	+18%	80%	+50%
18	Virtuous	+20%	+18%	85%	+55%
19	Venerable	+20%	+20%	90%	+60%
20	Illustrious	+20%	+22%	95%	+65%

Encounter Table

Die Roll	Reaction to Player Character
1-15	Violent hostility, anger, attack, challenge or extreme fear.
16-35	Hostile, but non-violent; deceptive, appears friendly, but plans treachery; refuses offer or request
36-50	Mildly negative; unhappy about offer or request; dissatisfied
51-70	Neutral; further terms, more information, more conversation
71-85	Agreeable; agrees to offer, friendly
86-95	Enthusiastic; agrees willingly, offers aid
96-100	Very enthusiastic; wants to help, offers extra aid, extremely friendly, affectionate; may become follower

(The only real difference between this table and the one in *EPT* is that is one is more heavily weighted toward negative reactions.)

Great Encounter Adverse Effect Table

Character Points	Die Roll						Character Points	Die Roll					
	1	2	3	4	5	6		1	2	3	4	5	6
1-2	E	H	H	J	K	K	12-13	B	C	D	E	E	F
3-4	D	F	G	H	J	K	14	B	C	C	D	E	F
5	C	E	F	G	H	J	15-16	A	B	C	D	E	F
6-7	C	D	E	F	G	H	17	A	B	C	D	D	E
8-9	C	D	D	E	F	G	18	A	B	C	C	D	D
10-11	B	C	D	E	F	G	19	A	A	B	C	C	D
							20	A	A	A	B	B	C

Result

A. Eliminate Encounter Modifier for one month.
B. Eliminate Doom Modifier for three months.
C. -30% Fatigue Points for fourteen days.
D. Blindness for twenty-one days.
E. Add -5% to Experience Modifier for three months.
F. Turned into stag for 1-12 months; 10% chance per month of being hunted.
G. Lose all Honor you now possess.
H. Insanity for 1-4 years.
J.   Lose all but 1 Body Point.
K. Death.

cycle of birth and death. In this case, you might well come away from the encounter with a positive effect. So, when encountering any being designated by the DM as a "Great Figure," use your Great Encounter Factor; it is the percentage chance that the "Great Figure" will react to you positively. If the encounter is positive, you gain two Character points, plus any treasure and/or boon that "Great Figure" wishes to bestow. If the encounter is negative, you must roll on the "Great Encounter Adverse Effect" Table, and you lose one Character point. We might note here that a character with relatively low Character going before a "Great Figure" for a sacrificial or noble cause could have a better chance than he/she normally would have. Additionally, "Great Figures" can be the subjects of Legends or the objects of Dooms.

When using Character, delete the *C&S* astrological experience bonus and the *AD&D* prime requisite experience bonus. You could gain or lose Character as follows:

+2: meeting with Great Figure
-1: meeting with Great Figures
+1: discover one's Doom
+1: fulfill one's Doom
-2: reject one's Doom
-2: failure to fulfill Doom within 3 years of discovery
+1: per 3,000 gold pieces spent on charity
+1: all experience points needed for the next experience level
variable: reneging on a Great Oath
+2: fulfilling a Vow
-2: failing a Vow
-1: failure to give away 50% of wealth when returning from an adventure
+1: assisting a Geas
+2: completing a Quest
-5: failing a Quest
+1: correct understanding at a Legend Nexus
-1: fight with a member of your party

What happens if your Character falls below 1? If you are an elf, there is a 10% chance per point below 1 of you degenerating into an orc (*The Silmarillion* indicates that orcs are twisted and perverted elves). If you are any other type of character, there is a 10% chance per point below 1 of you becoming leprous.

This Character system seeks to embody stages 4 & 5 of the Quest Pattern, and is the most explicit attempt to embody the inner transformation of the hero or heroine.

OATHS & VOWS

One of the themes of fantasy is the importance of keeping promises. The ideas which follow here were initially stimulated by a spell provided by Roger Levy in *White Dwarf #13*.

Oaths are used to seal a bond, bargain or verbal agreement between two or more willing participants. They are not spells; anyone can make an oath. If an NPC or monster reacts to a player character at least "agreeable," he/she will enter into an Oath with that player character at a percentage chance equal to five times that player's Character.

There are two types of Oaths. The first is the Lesser Oath, in which each party binds him/herself to do or refrain from doing something. If one reneges on a Lesser Oath, one loses all currently held Honor points, and you cannot acquire any Honor until you have been rehabilitated.

The second type is the Great Oath, in which the parties bind themselves to do or refrain from doing something, and they may not fight or otherwise harm each other, and they must actively assist each other so far as they are able. If one reneges on a Great Oath, his Character drops to 8 if it was above 9, otherwise, it drops three points. In addition, one becomes known as "Oath Breaker"; this means that no one will enter into any kind of Oath with you, you may not make any Vow, and your encounter modifier is that of Character 1.

One can be rehabilitated after breaking an Oath. If you successfully complete a Quest (i.e., a voluntarily accepted task with no serious survival penalty for failure), you receive back all of your lost Honor points. If you successfully complete a Geas (i.e., a task imposed on you without your consent, and carrying serious survival penalties— e.g., death—for failure), you are restored to your previous Character points and modifiers. While working to complete a Quest or Geas for the purpose of rehabilitation, one receives only one-half of the normal experience points.

A Vow is a solemn pledge dedicating yourself to some act, service, or way of life. This is done regardless of what anyone else is doing. The one item of greatest value to you as determined by the DM—jewel, magic item, weapon, castle, mistress, etc.—becomes the pledge; it is forfeit if you fail to fulfill the Vow. The Vow should be worded in such a way that the DM can evaluate your success or failure to perform it.

If you succeed in fulfilling a Vow, you gain two Character points; if you fail, you lose two Character points and half of your currently held Honor points. In addition. there is a percentage chance equal to sixty minus Constitution of falling ill with Recurring Fever (cf. *C&S Sourcebook,* p. 53). A person contracting Recurring Fever in this way can never be cured fully; it will afflict him/her for the rest of his/her life.

A Vow made in relation to one's Doom increases experience points gained by an additional 5%. NPCs will work for a player who is under a Vow for half price. It is conceivable that in extreme cases, a very high level Cleric or a Great Figure could free a person from his/her Vow.

LEGENDS & DOOMS

Two of the major insights which David Feldt provided in Legacy were those relating to the handling of information and intentionality. His rules stimulated some reflections on the motifs of legends and individual destiny in fantasy. What follows in this section has been developed from the material in *Legacy,* and without those rules, I know that I would not have gotten any insight into Legends and Doom.

Legends are stories that people tell and believe to be true. Some are true, some are not literally true, some are true but include inaccurate, exaggerated or misleading details. Players could have the opportunity of sifting through Legends and, using their real brains, deciding what to do with the Legends. In large part, good Legends will provide the meaning within one's fantasy world; an accurate Legend unraveled helps players act purposefully in a game. If life is a puzzle, Legends contain the clues for figuring it out.

Legendary material is probably best placed on note cards. The object is to have enough clues on a subject to be interesting, yet not so many as to create clutter and unnecessary complication. Each card should identify the Legend, indicate the level of information, and state the clue(s). Levels of information (as in *Legacy)* are as follows:

* 1 Knowing only the topic, only that it exists.

*2. Dictionary or atlas-level clues.

*3. Increasingly detailed information, yet not enough to determine the truth or relevance of the Legend.

*4. These clues allow a player to evaluate and judge the truth or relevance of the Legend.

*5 Threshold I. Information at this level gives a player a sense of knowledge and accomplishment. Some Legends stop at this level, but a player will not be able to tell if the clues go on to higher levels.

*6. Clues here merely indicate that more clues follow.

*7. Beginning of higher level clues.

*8. Expanded clues: Information here is useful in game activities.

*9. Relatively complete information; this allows judgments and evaluation of what is likely to remain in the Legend.

*10. Threshold Il. All clues are filled out, completeness.

Although *Legacy* allows levels to go as high as *20, I would think *10 is as high as you would want to go and still keep things relatively simple.

The clues for the "Legend of the City of Gold" might look like this:

* 1—People tell of a City of Gold;

*2—It is in the east at the head of a great river;

*3—The inhabitants speak Wosish, are ruled by a King, have little contact with the outside world, and there is a beautiful princess living there;

*4—An old adventurer had been there, he tells that the inhabitants believed their King was mad, and he mentions that he remembers the King looking like John Doe Swordsman (a member of your party who does not know that he has a Doom);

*5—There is a rough map in the city archives made by the old adventurer after his journey, there is also a copy of a letter sent with an ambassador who did not return;

*6—There is no reply to the letter;

*7—Fifty miles from the City, a player will stumble over an ancient milestone which is overgrown, nearly illegible and seemingly in the middle of nowhere;

*8—Twenty-five miles from the City, a player will find a hermit who tells of the disarray of the City, disease, decline of the army, the absence of magic, and mentions the death of the King (+);

*9—In the City one hears of hopes for a new King, talk of despair, one sees work to be done, the Beautiful Princess has a chance to fall in love with John Doe Swordsman;

*10—The long lost ambassador is met, and the party learns the signs of the New King (most of them point to you-know-who).

In this example, Level *8 is a Legend Nexus-that is, information contained at that level connects with material from one or more other Legends. The DM should announce that a Legend Nexus has been reached and permit players time to reason out what the connections might be; they all are allowed to make one guess in writing, all must be submitted to the DM at the same time. In my example, the clue followed by (+) is the connecting material; it is Level *1 of "The Legend of the Death of the Old King."

The concept of Doom assumes that the people of the world are waiting for things to happen, that the world is *not* a vacuum into which players step and do anything that pops into their heads. A player character with a Doom is one who, from birth, has had some mystical connection with the purposes and meaning of the universe. Doom is very similar in meaning to "wyrd." Doom imposes some restrictions on a player's freedom and also imposes some patterns on game activity. However, in the last analysis, no one is ever *compelled* to fulfill a Doom; it can be ignored.

The DM must, as he is designing the world, also determine the number of Dooms there will be and write the Doom statements. I have found that while I am taking the time to fully map the world, the geography seems to cry out for certain Dooms and Legends. The players then roll their characters, and the DM can determine *if* any of the player characters fit a Doom. If none do, the game can still be fun and rewarding if the players meet and assist the NPC who fits the Doom. Note that not everyone or even anyone will necessarily have a Doom—this keeps things much more interesting.

It is quite possible, although not certain, that some Legends will be related to Dooms in the game. Consequently, the DM must be prepared for the possibility that a player will interpret a Legend and also recognize the role he/she is to play in that Legend. If this occurs, the DM should openly acknowledge that it has happened, and congratulate the player for being so astute. If a player thinks there is a Doom on him/her, and attempts to guess that it is at any time other than when he/she is attempting to understand a clue in a Legend directly relating to his/her Doom, the DM is required to respond truthfully only at a percentage equal to five times the player character's Wisdom.

Each Doom is described by a statement which indicates the potential role a player or non-player character might play in the history of Faerie, and it is normally kept secret. One's Doom Modifier applies only to persons and events which are related to one's Doom statement. Die-roll modifiers could apply to your effect on others, to NPC intentions, to items which only respond to you, to increased effectiveness of your abilities, or to the likelihood of you receiving certain information. An example follows:

"It is the Doom of John Doe Swordsman that he will someday come to the City of Gold and find that he was born to be the New King. He will become fully aware of his Doom, and the people will recognize him for what he is, when he recovers the Crown of the Fathers which is at the Grave of the Last King. John cannot remain as King in the City. He must restore the City and then father a child who will become the Eternal King/Queen. After the child's birth, John must return to his Home Area. His Doom will be reflected in the use of his Doom Modifier to move him in the direction of the grave when he is lost; his Doom Modifier is used in place of his Encounter Modifier when in the city, people will talk to him about problems in the City and hopes for a New King at a percentage equal to his Doom Modifier; the Beautiful Princess has one chance per week of falling in love with John (probability equals Doom Modifier). Finally, the Crown of the Fathers can normally be discovered only 5% of the

time; to this percentage, John alone adds his Doom Modifier."

The way this works in reality is that John Doe Swordsman must first either pay attention to the Legend of the City of Gold or accidentally find the City. If he does neither, the only effect his Doom will have on him is that whenever he is lost he will move in the direction of the Grave of the Last King at a percentage chance equal to his Doom Modifier. If he never gets lost, never pays attention to the Legend, and never finds the City, his Doom will have no effect on his game activity. Once he gets to the City, however, things will begin to seem odd. He will have more positive encounters than his companions will have, and a lot of people will tell him their woes and hopes—they will hardly ever do so with his companions. Assuming the Beautiful Princess has at least seen him, she has a good chance of falling in love with him, and communicating that to him. All of this may raise some questions in John's mind about what is happening to him. If he ever searches for the Crown of the Fathers, he will have a very good chance of finding it (assuming his Character is fairly high, *cf.* the Character Chart for Doom Modifiers), and when he does, he will *know* what his destiny is—except for the part about leaving directly after fathering a child.

If a Quest is cast on a player (cf. *C&S* magic), it must be his/her Doom. In this case, he/she will gain nothing for discovering or rejecting one's Doom. Dooms can certainly be more subtle and complex than the example, and it would be best that a Doom be difficult to figure out. Dooms can apply to something requiring fulfillment in a Wyrd Area or a Home Area.

The combination of Doom and Legends has the potential of really opening fantasy games up to the rhyme & reason of Faerie. I am not sure that I or David Feldt have said the last word on game mechanisms for them, but we have made a good start. Doom and Legends do, however, require some subtle and imaginative work on the part of DMs before a game begins. It is my belief that if Doom and Legends are handled properly, the world will seem very real, even if the laws of physics are frequently overlooked.

THE WORLD PATTERN

No matter how outlandish our imaginations become, the world of Faerie has a givenness to it that must be respected. As an objective reality, it possesses an inner consistency and integrity with which one ought not to tamper. The Quest Pattern is part of the integrity of Faerie. However, the inner consistency of Faerie goes far deeper than the Quest.

The Primary World includes ecosystems which are patterned and balanced; any upset to these systems threatens life. Similarly, there is pattern and balance in Faerie, but it does not involve natural science. It does involve character, morality, forbearance and respect. These four elements are integral to the rhyme & reason of Faerie.

What I am proposing here is a system for reflecting the *inherent* morality and purpose of the world in Fantasy. Recurring Fever and Leprosy in individuals, and various epidemics in the world, are *all* moral disorders—they are symptoms either of an individual at odds with his/her own being or of a Cosmic Dis-ease (imbalance). Violence, theft and magic all threaten the World Pattern Balance, just as any action taken by Free People risks being or going awry. Violence has a greater capacity for immoral use than theft, and magic—as a manipulation of cosmic forces, natural elements and free wills— has the greatest capacity for turning life into a nightmare.

The World Pattern is balanced when it is at "0" on the accompanying chart.

The letters on the chart indicate effects which are the result of the World Pattern being out of balance by so many points. Only one of the effects can be in operation at any given time, and it must always be the most severe effect. Effects are functional until they are superseded or until the balance returns to "0."

Imbalance Effects

A. There is a 25% chance per night of seeing comets. Astrologers will have a mere 10% chance of succeeding with Legend Lore. Orcs will always be "ferocious" at night and add +20% to morale.

B. The sky is extremely overcast, so that the sun is obscured. Weather is always cold and damp. Orcs and trolls are free to wander about during the day.

C. The moon turns to sickly green. Fatigue and Body points require twice the time to be replaced. The undead can be turned at one level less effectively than they normally would be.

D. Perpetual winter sets in. Wind is always at least "blustery," and there is a 40% chance of snow per day.

E. Crop blight. Food shortages set in; food cost is doubled. Hunting and foraging are more difficult.

F. Starvation begins. Food cost is quintupled. There are large-scale deaths and violence between rich and poor.

G. War. Neighboring Home Areas attack each other. Orcs, trolls, and giants are more active. Elves, dwarves and halflings may attack humans. There is a 50% chance per day of severe storms at sea. Everyone has an Encounter Modifier of -10%.

H. Plague— "Influenza": Comes in a wave, starting at the northern edge of the world map. It covers an area 140 miles north to south and as far east and west as the map goes. It remains in this area for seven days; during this time 1-10% of all humans living in the area will die. Each player character and NPC has a 10% chance of becoming ill; if one does, there is a 20% chance of death. If you do not die, you are ill for seven days, totally incapacitated. For the next seven days, you operate with only 75% of your normal hit points. After one week, the plague moves south, taking in another 140-mile area, and so on, until it moves off the south edge of the map. If you enter a plagued area after you have recovered from a previous case of "influenza," you can catch it again.

J. Plague— "Typhus": Comes in a wave, starting at the south-

Reserve — World Pattern Balance Chart

4	3	2	1	0	1	2	3	4	5	6	7	8	9	10	11
12	13	**A**	15	16	17	18	**B**	20	21	**C**	23	24	25	**D**	27
28	29	**E**	31	32	33	34	**F**		36	37	38	39	**G**	41	42	43
H	45	46	47	**J**	49	50	51	52	**K**	54	55	56	57	58	59
L	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75

ern edge of the world map. It covers an area 200 miles north to south and as far east and west as the map goes. It remains in this area for four weeks; during this time 15% of all human beings and elves will die. Each player character and NPC has a 10% chance per week of becoming ill (if you are in a group of more than 12, there is a 20% chance); if one does, there is a 30% chance of death. If you do not die, you are ill for the month, totally incapacitated. After four weeks, "typhus" will move north, taking in another 200-mile area, and so on, until it moves off the north edge of the map. If you enter a plagued area after you have recovered from a previous case of "typhus," you can catch it again.

K. Plague—"Black Death": Comes in a wave. starting at the eastern edge of the world map. It covers an area of 220 miles east to west and as far north and south as the map goes. It remains in this area for three months; during this time 25% of all humans, elves and dwarves, and 15% of all halflings will die. Each player character and NPC has a 20% chance per week of becoming ill; if one does, there is a 40% chance of death. If you live, you are totally incapacitated for fourteen days; thereafter, all prime requisites are at "3" for 10-60 days. After three months, "black death" moves west, taking in another 220-mile area, and so on, until it moves off the west edge of the map. If you enter a plagued area after you have recovered from a previous case of "black death," you can catch it again. Curing spells, potions, etc. have no effect on any of the plagues.

L. Earthquakes have a 20% chance of occurring where player

characters are. All streams are fully dried up; rivers will dry up in 1-12 months (roll 1d12 for each river). There is a 15% chance that each river and lake is polluted. All drinking liquids are extremely scarce.

World Pattern upset points are totaled and go into effect at midnight of the last day of each month. The WPB automatically moves toward harmony at a rate of 6 points per month, calculated at noon on the first day of each month. The WPB may have a balance inertia (reserve) of four points, but at the beginning of a game, it should be set at "0."

The World Pattern can be upset in the following ways:

VIOLENCE: Each individual act in a Wyrd Area has a 10% chance of altering the balance.

Each individual act in a Home Area has a 15% chance of altering the balance.

If an individual act upsets the balance, roll 1d4 to calculate the number of points of upset.

Each minor battle has a 15% chance of altering the balance.

If a minor battle upsets the balance, roll 1d6

Each major battle has a 20% chance of altering the balance.

If a major battle upsets the balance, roll 1d10

THEFT:	Percentage Chance of Upset	
	In Home Areas	In Wyrd Areas
Pick Pocket	5%	2%
Minor Theft	10%	5%
Major Theft	15%	10%

If any theft causes an upset, roll 1d4 to calculate the number of points of upset.

MAGIC: Each time a spell is cast, check the "Magic as a Cause of World Pattern Balance Upset" Chart.

Magic as a Cause of World Pattern Balance Upset

Casting Level Spell*	Group of	Group A	Group B	Group C	Group D	Group E	Group F	Group G
1	1	2	3	4	6	8	5
2	2	3	4	6	8	10	10
3	3	4	5	8	10	12	15
4	4	5	6	10	12	16	20
5		6	7	12	14	20	25
6		7	8	14	16	24	30
7		8	9	16	18	28	35
8		9	10	18	20	21	40
9		10	11	20	22	36	45
10		11	12	22	24	40	50
11		12	13	24	26	44	55

*In case of enchanting materials and Demon Summoning, use BMR; convert MKL to Spell Casting Level for Alchemy.

Group A: Astrological, Communication &
Transportation Spells . . . . (1d4)
Group B: Alchemy, and Divination and Detection Spells . . (1d4)
Group C: Enchanting materials . . . . (1d6)
Group D: Command and Illusion Spells . . . . (1d8)
Group E: Ancient Lore . . . . (1d10)
Group F: Basic Magic Spells . . . . (1d12)
Group G: Necromantic and Black Magic Spells, and Demon
Summoning . . . . (1d20)

Number on chart is percentage chance of upsetting the World Pattern Balance. If a spell does upset the balance, roll the appropriate die as indicated in the parentheses for that group; the result is the number of points of imbalance which are caused.

ADAPTING FOR AD&D

The ideas in this article all fit best in some form of abridged *C&S*

game. *AD&D* has a very different feel as one plays, and seems to be a much tighter, more rigid game system. Gary Gygax has also gone to some trouble to see that character races and classes balance each other and have different talents to use in dealing with the problems posed by *AD&D*. Thus. use of the ideas contained in this article *may* cause serious problems for *AD&D* game balance. With that warning, I now present some suggestions for using these ideas with *AD&D*.

Homes Areas and Wyrd Areas can be utilized with little problem.

The Honor system can be used as is, with the following modifications: 1) -5 Honor pts. per 1,000 g.p. not spent on pleasure and 2) a failed attempt to be elevated to the Lesser Nobility costs 2,000 g.p. Money is a lot easier to come by in *AD&D* than in *C&S*.

The Character system requires quite a bit of adjusting. First, *all* rules relating to alignment and prime requisite experience bonuses *must* be dropped. Second, a failed attempt to enter the Greater Nobility costs 30,000 g.p. divided by Character. Third, you gain one Character pt. per 6- 10,000 g.p. spent on charity or public works (this is different than and separate from giving away 50% of your wealth gained on an adventure). Fourth, when rolling for the result on the Great Encounter Adverse Effect Chart, result "C" should be changed as follows: "Character Class prime requisite(s) is (are) reduced to minimum levels for fourteen days."

Paladins will have some difficulty fitting into the Character system. The following suggestions may be helpful. First, a character *must* begin the game with Character 11 in order to be a Paladin, and a Paladin's Character can never drop below 10; if it does, the character becomes a mere Fighter forever. Second, a Paladin gains the abilities to turn the undead, employ clerical spells and the laying on of hands at a probability equal to his/her Doom Modifier (cf. Character Chart). A Paladin has one chance each time he/she moves up an experience level; he/she rolls percentage dice; if the die roll is equal to or less than the Doom Modifier, he/she gains the ability. You still must be level 3 to turn the undead, and level 9 to employ clerical spells—these are also the levels at which you may begin rolling to acquire those abilities.

If you catch Recurring Fever as the result of failing a Vow, it works this way. The attack lasts 6-36 hours (roll 1d6). If the attack takes place only during daylight hours—it always begins the first daylight hour of a day-you are merely sick and incapacitated. If it carries over into night hours, there is a 15% chance you will die. Each year, on the anniversary of failing the Vow, you will fall ill again, but with no chance of death.

When using Magic as a cause of World Pattern Balance upset, convert as follows: 1) the column headed Casting Level of Spell becomes Spell Level, 2) Magic-Users Spells use Group F, 3) Illusionist Spells use Group E, 4) Clerical Spells use Group D, and 5) Druid Spells use Group C.

CONCLUDING REMARKS

The concepts worked out in this article ought not to be thought of as hard and fast. Players and DMs should feel free to play around with these ideas. Honor and Character, especially, could use some work on the ways in which one could gain points in those areas. The need is, I think, to have enough variety to be interesting and challenging, yet not so much variety that you can easily gain Honor and Character for just about everything.

I also want to point out that the Honor, Character and World Pattern mechanisms can be readily adjusted to reflect just about any perception of the nature of moral reality. You can use any social system, and then merely decide what kind of actions will gain or lose Honor and Character, and what actions will adversely affect the World Pattern Balance. The great virtue of these mechanisms is that they do not prohibit *any* action; there are consequences that everyone knows may well result from certain actions, but in the end, each player *can* act any way he/she chooses, as long as he/she accepts the risks.

The mechanisms for Legends and Doom also reinforce the free decisions of players. You can choose which Legends you will pay attention to, and your Doom Modifier still leaves you plenty of freedom.

CANGAMES: Biggest and best yet

Daniel McEwen

Ottawa was alive. Under warm, sunny skies, spring blossomed into a city-wide celebration of winter's demise. Along the Rideau Canal, which meanders lazily through Canada's capital city, craft displays merged with concert stages. On Parliament Hill, blood-red tulips bobbed in time to the music that drifted up from Major's Hill Park while the Canadian flag, perched high atop the parliament buildings, snapped proudly in the crisp breezes.

But at University Centre on the University of Ottawa campus, the rest of the city was as far away as the Plane of Pandemonium. The 1980 Great Canadian Games Adventure, commonly called CAN-GAMES '80, had begun.

The convention got under way at 6 p.m. Friday, May 16, and the lineup for registration was immediately long. Cancon, as it is also known, is Canada's only major convention, and as such draws participants from across the country. This is the fourth year for the Ottawa organizers.

More players were involved this year, and this fact was reflected in a wider range of competitions. Everything from micro-armor to Monopoly awaited gamers along with the anticipated array of fantasy and role-playing tournaments. Also, like harpies in the bushes, the dealer's tables lured everyone at least once for a look at what's new and a chance to buy goods at less than usual prices. A showing of the films *The Boys in Company C* and *Wizards,* two lively games auctions and panels featuring the likes of Frank Chadwick, Jim Dunnigan and Canadian gaming experts Steve Newberg and John Mansfield kept the activity slate full. But, as with any con, it was the gaming that grabbed the attention.

The convention was centered in a cavernous, sunroofed common room that hosted various miniatures tournaments. Colorful armies of Seleucids clashed with Pontic warriors or the forces of Hannibal while Charlemagne's Carolingians battled phalanxes of heavily armored Romans, all under the judicious eye of referee Richard Wilson. Off in one corner, Dave Lee officiated a micro-armor conflict of Warsaw Pact forces and NATO military might in a 12-hour encounter that drew a constant crowd of observers.

Satelliting this central room were the smaller tournament rooms for the various board and fantasy game competitions. This year, CANGAMES organizers introduced a new twist to iron out a few wrinkles in tournament registrations. To prevent multiple registrations and the resulting no-shows, signups for specific tournaments started only one half-hour before the actual game was to begin. Lines formed instantly the moment a sign-up sheet was posted. The three *D&D* tourneys proved popular; for every one of the 60 people who participated in the Advanced competition, for example, organizer Jim Lamb had to turn away two more. This seems to give credence to the claim of veteran gamer Chris Shute of Ottawa that although miniatures take up most of the space and (being highly colorful) attract the most attention, it's the fantasy games that are beginning to dominate cons everywhere. Certainly by Saturday afternoon, the initial glamor of the miniature armies had worn off and most of the 450 people in attendance were deeply involved with a favorite game or trying to wade through the rules of their latest acquisition from the dealer's room. Even a televised Expos baseball game drew a small but rowdy crowd of fans.

Sunday's heavy rain dampened everything but gamers' spirits. First rounds of play had winnowed out many players and the remainder were setting in for a day of tough competition. By day's end the ranks had been thinned even further, heading into Monday's final rounds.

David Jones, a veteran of many conventions, claims that the marks of a good convention are: the number (the lower the better) of complaints hitting the organizers' desk, and the number of people standing around doing nothing (again, the lower the better). By those indicators, CANGAMES '80 was a smash. Complaints were generally limited to laments about the limited number of openings for some tournaments while the gaming was so intense in the common room that Asmodeus himself could have passed by unnoticed. Credit goes to Chairman Bruce Knight, Tournament Organizer Jim Lamb, Ramon Ross, Scott McGregor and a dozen others for performing a task that is difficult under the best of circumstances.

Convention Schedule 1980

Tell them you saw it in The Dragon

Game review

Annihilator
Produced by: Metagaming
Retail price: $2.95

ANNIHLATOR is a Metagaming Micro-game packaged with *One World.* The game simulates a human commando raid on the interior of a gargantuan, cybernetic planet-killer which is threatening Earth.

I purchased the package to get *Annihilator,* as it seemed to fill a gap in science-fiction games. Unfortunately, I found both the rationale and the mechanics of the game were poorly developed. In fact, *Annihilator* illustrates the importance of a good interrelationship of rationale and mechanics very well.

The planet-killer has kilometer-thick armor and a "dispersion field" that reduces missiles or beams to irrelevant waste. The solution is specially shielded assault boats that crash into the surface, then detonate special-shaped thermonuclear charges which create paths into the interior for assault and demolition squads. To accomplish their task, the humans carry "milliton" fusion charges. Opposing the intruders are security and repair robots.

The interior of the Annihilator is a single level, hexagonal in shape. The terrain consists essentially of equipment of varying density, and the more packed a hex, the more it impedes human movement. At the center are the human objectives, two brain cells, surrounded by auto-defend hexes which attack anyone who enters them.

The components are typical of the small game format: strip-cut counters, a one-color map, and rules in Metagaming's Micro-format. Unlike other micros, artwork is minimal, being limited to half the cover and a lone half-page interior illustration.

The game mechanics are straightforward. The game sequence is I-move-I-fire-you-move-you-fire, with an interphase for emplacing nuclear charges. Combat resolution is by odds ratio with destroyed, disrupted, and no-effect results, except that disrupted robots are destroyed instead. The victory conditions are simple: The human must destroy both brain cells or he loses. There is no time limit, but my experience has been that games are very short.

The game's problems begin with its rationale. If the specially shielded boats, with their ability to punch a hole through one thousand meters of armor, succeed, why bother with a commando raid? A second warhead, purloined from an ICBM or its 23rd-century equivalent, could be injected and reduce Annihilator's interior to burned insulation and fried silicon. Conversely, the infantry carry nuclear weapons whose explosive power is equal to a contemporary Claymore mine, but those two pounds of TNT cut a swath four hexes long.

The nuclear weapons raise a very critical issue. Nowhere are we given the game's scale. If a nuke equal to two pounds of TNT can destroy a path four hexes long, the ground scale must be very small. Unfortunately, infantry have no capability for ranged combat and can only attack robots in their own hex. That indicates that ground scale is very large, a conclusion reinforced by the stacking limit of three human squads per hex. The rules specifically allow a nuclear charge to be emplaced in any hex surrounding a human squad. Consequently, humans can "throw" nuclear weapons farther than their own weapons can fire. Not only that, but such a charge can be placed in hexes the humans can not enter. Since there are fifteen nukes, proliferation is a problem: There are so many nukes and their effect is so devastating that the game is seriously imbalanced. The imbalance is compounded by an advance-after-detonation rule that allows the humans a 5/6 chance of destroying both brain cells on the third or fourth game-turn. The auto-defend hexes are useless against a nuclear onslaught, so the only defense Annihilator has is its robots.

Those robots are not so formidable. The disrupted-means-destroyed rule for robots significantly alters the probability of destruction. In addition, the robots simply are not very powerful. The best attack the robots can get against a human assault infantry squad is 3:1, with a kill probability of 2/3. In contrast, the worst attack a human assault infantry squad can make is 1:3, but the game rules do not say if such an attack is permissible as the worst odds on the combat resolution table are 1:2. In the latter case, the probability of destroying a robot is ½. This disparity in combat effectiveness is increased since the robots' best attack also requires that 60% of the security robots be committed to a single attack.

I believe the real problem is not the cramped size of the "demi-micro;" rather, there is a clear failure to integrate the rationale and game mechanics into a single entity. One of the most enjoyable aspects of science-fiction games is that they are a form of literature in which the

players create a story as they play. Good plot development requires that the playwright/designer have created an entire world and technology from which the game has emerged. *Annihilator* lacks that feeling precisely because the game's rationale was not translated into game mechanics. This is more striking when it is compared with its mate, *One World,* the other game in the package. The degree of integration in *One World* shows that size does not limit quality.

The omnipotent Annihilator is a pussycat, and the game is not equal to Metagaming's other products. However, there is a way to play *Annihilator* not considered in the rules and comfortable for most readers of *The Dragon.* Except for the basic problem with the game's rationale, Annihilator can be effectively treated as a dungeon. There are no changes in game mechanics, except that the attacker does not have an opportunity to observe the map. He maps the interior as he goes. The other player is a controller or game master, whose function is to run the robots and tell the attacker what he sees. By removing perfect intelligence from the game, the problems of balance are restored, and the pure simplicity of the game system can be allowed to do its job: entertain.

There is no doubt that *Annihilator* can be fun. Its greatest virtue is the adaptability of its game system. In fact, *Annihilator* variants might prove a greater boon to the hobby than the basic game. While I obviously feel the game could be better, I also feel it is worth the price. Play the game a few times to learn it, then start making your own versions. — *Glenn Williams*

Game review

High Guard
Produced by: GDW
Retail price: $5.98

If there is conceivably an area where *Traveller* is lacking in appeal, it is the starships. They are not very impressive, being rather small in size. Starships range from a measly 100 tons to a barely respectable 5000 tons. **HIGH GUARD,** the fifth *Traveller* book, remedies this, permitting construction up to a million tons.

Starship construction, though for only military vessels here, generally follows the pattern of the basic *Traveller* rules. Notable deviations are the option for using planetoids for hulls, more deadly weaponry (meson guns, particle accelerators, fusion guns, and plasma guns) in various housing configurations, and new defenses to combat them (meson screens, nuclear dampers, and force fields).

Marc Miller made a design decision within a design decision that seems questionable. In drafting the ship-construction system, he had to determine what effect increasing ship size would have on a vessel's combat characteristics. A ship can mount one major weapon along its spine. Thus, the effectiveness of this powerful component of a ship's firepower goes up rapidly with ship size, up to a point where further increases in effect penalize it because the ship cannot house more than one major weapon, even though it has ample room. Ships also mount a certain number of minor weapons per 1000 tons of ship; these all have a point value. The point values are totaled for each class of weapon, and then adjusted to a rating per 1000 tons. This rating is the basis on which combat is resolved. Thus, for minor weapons, increasing ship size has no effect typically on the minor weapons'

effectiveness. This seems fallacious on several points. The major determinant on defense would be the weapon density, which hinges on the ratio of internal volume, where the bulk of the weapon is housed, to surface area. The increase of the ratio of a cylinder's volume to surface area is proportional to the increase in the radius, so weapon density increases as size increases. And for offensive purposes, total firepower is the key factor, not density. Thus, a large ship should be more powerful.

Larger ships do have a saving grace, as they can carry scores of fighters. However, that does not negate an incorrect design decision, and there is no practical way to resolve combat between these hordes of fighters.

Some designers take the opposite tack from Mr. Miller. Lynn Willis in *Holy War* says about space combat, "In such conditions, the faster ship will be the one also with the bigger and better weapons; engine performance will tie directly to range and breadth of energy and field weapons." He goes on to mention, "in space, given quality, bigger is better."

Other than those objections, the construction system works well. The rules also include a new combat system to utilize these warships. Since these combat rules are quite complete, no other knowledge of the *Traveller* system is needed. this book could stand as a game by itself, thought it is not advertised as such.

Finally, (actually, it's the first item in the 52-page booklet) the game has expanded character and skill generation tables for naval personnel organized like those in *Mercenary*. The most surprising aspect of these two books is the order of appearance, *Mercenary* being released first. Given the nature of the players attracted to *Traeller,* one would suspect that they would clamor for expanded rules for the flashy star-spanning navies, rather than for footsloggers, no matter how lavishly equipped.

GDW has promised to publish a similar booklet on the scout service. In light of how much ground *HIGH GUARD* covers, and the excellent manner, overall, in which it deals with its subject, the scout book promises to be somewhat a rehash of *HIGH GUARD*. —*Roberto Camino*

Game review
Swordquest
Produced by: Task Force Games
Retail price: $3.95

Tolkien's trilogy has spawned a number of games, and these games in turn have given birth to a variety of clones. There is something about the basic situation of The Lord of the Rings that lends itself to game creation.

SWORDQUEST, a new game by Task Force, is a case in point. In his designer's notes, the game's creator R. Vance Buck tells us of the importance of creating an ordered fantasy background for a game of this type. This he has done, but there is some question as to how original his background is. The inspiration seems to be drawn heavily from Tolkien; witness a world peopled with dwarves, elves, giants, a fearsome dragon, and large winged creatures named Wrogs (read Balrog).

The game situation is familiar, too. Two coalitions-one good, led by bearded wizard Adam the White and one evil, led by Shaymar, the chief sorcerer of the evil entity Sogmoth—are scouring the countryside of Tirrane search-ing for the lost Sword of Lumina. The good guys want to destroy the weapon in the fires of Sogmoth's citadel, Dray-neg, to remove all threat to their master's life. The rules also allow for the interjection of a third player, the Druids, who seek the sword so that they may hold the balance of power.

Each side's forces center around five paladins. They are just about the best fighters in the game, but are, unfortunately. not differentiated from one another beyond the fact that some may use spells. All are the same, which is too bad; a lot could have been added to this game by offering some personalization to the main characters.

The quest of the paladins is to search out the lost sword and get it to their respective citadels. On each of the map's numerous towns is placed at random an inverted magic counter. This is either a spell scroll for use by a magician; a piece of magic armor or an enchanted weapon for use in combat; or a sword, one the real sword and two others counterfeits. Each is accompanied by an inverted guard counter. Ten of these guards are good and ten are evil; they join the retinue of any friendly paladin who discovers them. Seventeen of the guardians are monsters of various types. All nonfriendly guards must be fought off if the player wishes to obtain the item they guard.

Combat in *SWORDQUEST* posits a ritualized form of engagement, "Telshir," which limits combat to five per side at one time, and prevents characters from having to fight more than one opponent at a time. The game equipment includes a fold-out battle display which has five boxes per side, each with a stylized name (a nice touch) and a reserve area. Characters are placed in the boxes and fight against their opposing numbers. Unopposed fighters do not attack unless moved to fill a vacated box that is opposed. A comparison is made between the combatants' combat ratings (A through D), adjustments made for magic items (if any), and a differential chart consulted. Both players roll on their respective columns to determine the wounds inflicted. Wounds are counted on a damage point chart; boxes are filled in for wounds received and as damage is taken, the combat rating of a fighter goes down. When all boxes are filled in, the character or monster is dead.

There is some magic in the game, limited to spell scrolls found in the cities and then used by magicians. They include sleep and bewilder-ment (both combat spells); and dragon control, in case anyone should wish to harness that creature for his side. The dragon is the most powerful combat unit in the game, but is hard to keep in control, allowing for the possibility of some nasty turns of events.

The game is won by the first side to get the Lost Sword of Lumina to its citadel. This entails searching through the cities for sword counters and then fighting your way across the board (citadels are on the opposite side of the map from a player's setup) to get to your fortress. Two of three swords are counterfeit; a die roll is made to determine whether a given sword is genuine.

SWORDQUEST suffers from some problems. The game is well balanced; no side has a distinct advantage in the set-up and the forces of both sides are scrupulously equal. But the game seems to trade off personalization to attain this balance.

Both sides are too much the same. Adam the White is no different from Shaymar. save his counter is blue and Shaymar's red. Each side uses the same spells; there is no diversity among "good" and "evil" magic. A similar situation exists with the game's monsters. Though they all have some very interesting and colorful counters and a number of creatures are represented, the only differences between them are their beginning combat levels and the number of wounds they can take; no unique qualities, no special abilities that could have easily added a lot to the game. Usually fantasy games suffer from a deluge of material; *SWORDQUEST's* problem is just the opposite. Because of the movement costs (two for clear and one-half for raods), the comprehensive road network, and the fact that all hidden counters are in the towns, action concentrates around the towns and roads, ignoring the map's considerable wilderness area.

The graphic work on the game is very impressive. The 16" x 20" map is done in full color and is very attractive. The counters feature well-done silhouettes and good use of color. The rulesbook is nicely laid out and well printed. —*Tony Watson*

Book Review
The Drawing of the Dark
Del Rey Fantasy; Pub. by Ballantine Books; 328 pp., paperback

Suppose someone told you they read a fantasy book about beer. (Dragons in Milwaukee?) Sound improbable? What if it were a Renaissance fantasy about beer, with Vikings? Turks? Landsknechts? at the seige of Vienna? Now does it seem a litte unusual? If not, add in wizards, dwarves, a crazy painter, gargoyles, an ifrit, an Hungarian traitor, and an Irishman for a hero and then consider the result. It could be the ravings of a mad historian.

But it is not. It is an ambitious first novel by Tim Powers and it shows that he has some promise. Ragged in some places, poor in others, it also contains some excellent sections of unusual fantasy and intriguing plot.

It is the story of Brian Duffy, an out-of-work Irish mercenary in Europe of the 1500's, hired to act as a bouncer at a Vienna inn famous for its beer. To get there, he must cross the Alps, pursued by assassins, met by monsters, and aided by travellers. Once in Vienna, he discovers that his employer and the beer are more than he had imagined. Not only that, someone (or something) wants to destroy the inn, the beer, and him. Everything seems to converge on Vienna—the Turks invading Europe, the mercenary armies of the West, and a group of the last Vikings. Duffy has an important role in all this, one he doesn't like. But he does what he must, and things sort of work out for the best.

The story has several flaws, mostly in the area of believability. It is very difficult to accept Renaissance characters with names like Duffy, Bluto, and Mothertongue. These seem to have been chosen poorly without consideration for how they fit with the period. The same applies to the title "bouncer." A modern slang term does not fit with the time. All of these detract from the atmosphere.

Normally, little things like names would not be disturbing. However, there is so little feel for

the period that what little detractions there are become quite noticeable. A novel set in an historical period should have a richness of detail to draw the reader into the feel of the time. Unfortunately, this does not happen here. A reader never gets a feel of the color and life of the Renaissance and, considering that the story is set in one of the crucial moments of the period, never senses the dreadful urgency and doom surrounding the siege of Vienna. Those with an interest in the period can fill out the details, but it does little good for the average reader.

Still, the book is good. Few authors are able to successfully intermingle fantasy and reality. Here you almost believe that these things could have happened, that there are things under Vienna or flying overhead. The book is strongest in those sections dealing with magic and monsters, approaching situations with the right tone. Often the author looks at these things with humor when things could have been seriously dull. The combats come across with a fury and urgency or, in one case, as a sinister duel. The characterizations are strong also, though at times they become too long.

For those interested in the Renaissance, the book is fun and worth reading. People who care for historical novels might find it an interesting departure from the norm. Fantasy readers may just find it plain amusing. *The Drawing of the Dark* is by no means a great book, but it is a good one. More importantly, the author, Tim Powers, has shown he can write, and future works by him are well worth watching for. —*David Cook*

Out on a Limb

(From page 4)

otherwise, the material which is published in The Dragon is not meant as, and should not be interpreted as, official additions or changes to the rules of AD&D, D&D *or any other game. We're not coming out in favor of two-legged dragons by publishing a picture of one, and we're not pushing neutral dragons into anyone's game by using such an article. Both the art and the article were presented for your enjoyment, not for forced consumption or blind acceptance. - K i m*

'Poor DMing'

To the editor:

Why all the controversy over high-level characters? It seems to me that a player will get just as tired of a campaign where he is fed a little and then cut off to start all over again. To me this smells of poor DMing, a situation where the DM does not know how to give high levels a challenge and thus just using only the easy-to-handle first-level characters. What are 9th-level spells for? Just to read about?

Jeffery A. Wilson
APO, New York, N.Y.

Tell them you saw it in The Dragon

The third fantastic adventure of Reginald Rennup, Mu.D.

The renowned scholar was returning to the Milky Way galaxy from his explorations in the Horsehead Nebula and elsewhere when he came across the lost starship Warden. After altering its course to assure that it would avoid unfortunate collisions with any large bodies for the next century or so, Rennup spent a brief period visiting the various levels of the titanic sphere, noting the many interesting life and cultural forms which had sprung up on the vessel. It was during his investigation of the fifth tier of the ship that his expertise was once again put to the test.

The well organized society of this level was ruled by a group of humans—short folk, but quite obviously men—with a high level of technology and access to a local computer which enabled them to function with great efficiency. Considering their habitat, they had worked miracles of achievement and culture, so Rennup stayed a few days to gather information regarding their achievements.

While so doing, their chief of security, Chan the Clever, admitted to Rennup in strict confidence that he now faced a matter which not only involved him personally, but one which he was unable to solve. Of course, the multiversal sage gladly offered his assistance to the troubled security chief.

Chan had very well-appointed quarters, priding himself on his furnishings, decorating, and collection of objets d'art. It seemed, however, that somehow over the past weeks a number of highly valuable teakwood statuettes has disappeared. Since they were in a locked case, there could be no question but what someone had purloined them! Could Rennup discover the culprit? The security chief had failed in all of his attempts to determine what was going on.

That night, the explorer spread a nearly invisible layer of fine powder in the room containing the statues, and next morning it was discovered that an intruder had entered by a window (somehow passing through a deadly force screen which should have protected against such), crossed the chamber to where the museum cabinets stood, removed two of the carvings, and returned the way he entered. The powder showed small, unshod footprints about the same size as those of a nine- or ten-year-old boy. Rennup instructed his host that tonight they would capture the thief and put an end to the pilferage once and for all.

The two men lay in wait, and about four hours or so after the lights overhead had darkened, they heard the soft whine of an energy shield being negated, and then a dark form slipped through the unprotected window and crossed to where the prized collection

of wood carvings were. Some aura had seemingly paralyzed the security chief, but Rennup managed to spring into action unhindered.

In a moment the lights flared on, and before the startled eyes or the watchers there was revealed a small, mutated bearoid, a creature with human hands and feet. The thief quickly seized another pair of the statuettes, and then sought to escape the same way it had entered. Before the intruder made good its plans, however, the voice of the renowned scholar halted it in its tracks.

"Stop, boy-foot bear with teak of Chan!" Rennup commanded.

Dragon's Bestiary

Fire-eye Lizard

Created by Josh Susser

FREQUENCY: *Rare*
NO. APPEARING: *7-18*
ARMOR CLASS: *4*
MOVE: *3"/48"/12"*
HIT DICE: *1 + 2 (females 1+ 3)*
% IN LAIR: *95%*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *1-4 (females 2-5)*
SPECIAL ATTACKS: *Blinding light*
SPECIAL DEFENSES: *Prismatic sphere*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Semi-*
ALIGNMENT: *Neutral*
Size: *S*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*
X.P. VALUE: *36 + 2/hp*

The most striking characteristic of the fire-eye lizard is that for which it was named. The eyes of each creature glow with a luminescence that will illuminate a 10-foot radius around the monster.

Fire-eye lizards appear in all colors of the visible spectrum. Color and sex of each one is determined by rolling percentile dice twice and consulting the table below. The eyes of each lizard glow in the same color as its skin.

01-19—Red (01-65 male, 66-00 female)
20-37—Orange (01-60 male, 61-00 female)
38-54—Yellow (01-55 male, 56-00 female)
55-67—Green (01-50 male, 51-00 female)
68-79—Blue (01-45 male, 46-00 female)
80-90—Indigo (01-40 male, 41-00 female)
91-00—Violet (01-35 male, 36-00 female)

Once per hour (6 turns), each lizard may produce a brilliant flash of its eye-light which will blind all creatures (except other fire-eye lizards) within a 1" radius for 2-5 (d6: 1=3, 6=4) rounds. If two or more lizards attack simultaneously in this way, the victim(s) will be blinded for the greatest number of rounds rolled for a particular lizard. If an already blinded victim is attacked in this way again, the duration is rolled for again, and the victim is blinded for this many rounds, but not less than the original number which was rolled for the first attack. The blindness may be countered by any of the clerical healing spells except for the various *Cure. . . wounds* spells.

Each lizard can create a *Prismatic sphere* of its particular color, with a duration of 3 turns. If two or more lizards cooperate in this defensive maneuver (which is likely), they can create a larger sphere which will multiply the power of duplicated colors, or add another color (or colors) to the effect of the sphere.

Male lizards are 16" long, and females are 4" longer. Each lizard has wings which enable it to hover, fly, or swim. Male lizards may carry up to 20 gp extra weight and females up to 40 gp.

Fire-eye lizards love water, and will always lair near a source of fresh water, typically a small cave on a beach or river bank, an abandoned beaver dam, or even in a dungeon (or other subterranean area) if there is water nearby.

When encountered in the lair, there is a 40% chance for each female present that there will be 3-6 eggs. Fire-eye lizard eggs are valuable on the open market (1,000 gp each), since the lizards can be impressed with an empathic bond upon hatching. Impressed fire-eye lizards can be trained for any task (within reason). However, taking the eggs from the lair is not an easy task; all adult lizards present will attack with a fury, receiving a bonus of +1 to hit and damage if the eggs are disturbed.

When discovered and successfully taken from a lair, eggs may be from 10-40 days old. They take 50 days plus or minus 1-4 days to hatch after being laid. The eggs must always be kept warm, at least 95 degrees F; they will not hatch if subjected to temperatures lower than this for a total of 2 turns at any time after being taken from the nest. All eggs in a clutch will hatch at the same time, and color and sex of each hatchling is not determinable until they are hatched.

After hatching, the young must be attended to constantly for two weeks and always kept close to their master in order to be impressed. Lizards which are impressed must be fed at least four times per day (almost any unspoiled food is usable, although raw meat and fish are preferred) and must be treated well by their master in all respects. Individuals who are telepathic or have psionic powers may use their lizards as familiars.

Before reaching maturity (at three months of age), a fire-eye lizard has one-fourth normal hit points, does half damage, and is AC 6. The blinding-light and prismatic-sphere capabilities are gained upon reaching maturity.

Flitte

Created by Pat Rankin

FREQUENCY: *Very rare*
NO. APPEARING: *1 or 2-5*
ARMOR CLASS: *3*
MOVE: *3"/21"*
HIT DICE: *3 + 1*
% IN LAIR: *25%*
TREASURE TYPE: *U*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *1-4*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *40%*
INTELLIGENCE: *High*
ALIGNMENT: *Neutral*
SIZE: *S (1' at shoulder)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*

Flittes were created by a demented wizard who hated all other members of his profession. The animals' sole purpose in life is to reduce the amount of magic in the world, and in order to achieve that purpose they will give up their own lives if necessary.

Flittes have some of the abilities of blink dogs and imps. They can blink (as a blink dog) and can detect magic. They can become invisible twice per day. When encountering a single individual, they can use a suggestion that the character or creature unburden himself of all magic items in his possession. If the victim is meeting the Flitte's gaze, he makes his saving throw at -2. If a magic item has its own intelligence it is allowed its own saving throw (at no penalty), and if the item saves, the character will be also saved from the effects of the suggestion.

In addition to blinking at random during an encounter with a hostile creature, the Flitte can teleport at will with the accuracy of a *Dimension door.* When the Flitte senses the use of powerful magic within 30", it will teleport to a nearby position to observe the situation. If a very powerful magical artifact is present, the Flitte will use its tail "stinger" to attack. The stinger functions as a Rod of Cancellation. When it is used successfully, the Flitte blinks into the ethereal plane and dies. If a Flitte is killed without having used its stinger, the cancellation ability disappears. The stinger can also be used as a regular attack, and in such cases is treated as a +2 dagger.

In the presence of relatively less powerful magic items, the Flitte will use stealth, its suggestion power, and its normal attack (bite for 1-4 pts. damage).

During and after combat, the Flitte can regenerate one lost hit point in every other round, up to a maximum of its original hit point total. If it is reduced to one-third or less of its original hit points without being killed at the same time, it will blink out until it has regenerated back to its original strength.

A Flitte lair is usually a small hollow inside solid rock which can only be reached by teleportation. In a lair there might be an individual (30% chance), but it will usually include a mated pair of Flittes, alone or with 1-3 pups. The pups have one hit die each and can blink and teleport as adults, but have no attack capabilities. A Flitte lair will be near an area which is likely to attract adventurers who possess magic items. An individual Flitte without a lair will journey to such areas, tying to attract a mate or searching for a powerful magic item to steal or neutralize.

In general, the Flitte is a loner. It will not be encountered unless it has sensed the use, or impending use, of powerful magic. Rarely, it can be compelled to serve a master—but its primary purpose remains the destruction of magic, not helping someone else steal it for his/her own use. Flittes have been known to become the "familiars" of certain Monks whose goal is to prevent the use of magic.

Flittes speak common and can converse with blink dogs. They may also speak elvish, dwarvish, and goblin (75% chance for each) plus red dragon and cloud giant languages (25% chance for each).

Description: Flittes have the body of a dog with intelligent-looking eyes. They have long, flexible tails with the stinger on the end. Their forelegs are humanoid arms with hands, and they have wings. They can walk erect on their hind legs for short periods of time, but normally walk on all fours.

Wingless Wonder

Created by Ed Greenwood

FREQUENCY: *Rare*
NO. APPEARING: *1-2*
ARMOR CLASS: *8*
MOVE: *6"*
HIT DICE: *2+2*
% IN LAIR: *Nil*
TREASURE TYPE: *See below*
NO. OF ATTACKS: *9 (or 12)*
DAMAGE/ATTACK: *1 (plus grasp)*
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Total*
INTELLIGENCE: *Low*
ALIGNMENT: *Neutral*
SIZE: *S (4' tall)*
PSIONIC ABILITY: *See below*
Attack/Defense Modes: *See below*

The Wingless Wonder is a comical beast that resembles a walking egg (which it has also been called). It stands rather unsteadily on two weak legs that have rubbery, sticky bases, and it has two small arms which it flaps constantly (hence its name). Its mouth is atop its head, surrounded by a fringe of tentacles which are normally 2 feet long but are extendable to 12 feet. Most of these creatures eat only fruits and vegetables and have nine such tentacles. A rare (20% of all Wonders) type is omnivorous and has 12 tentacles.

The tentacles are used to handle items, to bring food to the mouth, and to help the Wonder maneuver. The tentacles feel along anything the Wonder comes into contact with to help determine its nature, since the creature's eyes have a short (½") range. The tentacles are rubbery and sticky like the legs, and they will grasp anything they touch, including a character or another creature (unless *Oil of Slipperiness* is used), although the grasp is broken by any hit on the tentacle.

Wonders are blue-green in color with purplish undersides. They redden slightly when angered or excited. Their skin, which is covered by fuzz, is delicate and does not heal quickly. Wonders cannot be subdued. The only sound they make is an occasional high-pitched chittering noise.

Wonders radiate a continuous, natural *Anti-magic shell,* so that any magical attacks (spells or weapons) are halted inches from their

skins. This anti-magic aura is visible as a faint purple-white glow when the Wonder is carrying an egg. Wonders are immune to fire-based attacks as well.

Wonders are curious, seemingly fearless (or stupid), and are attracted to any brilliant red or purple colors or flashy objects. They are fascinated by gems and will consume them although they cannot be digested. Often (70% chance), 5-8 gems will be found in its stomach. These are usually a wide variety of stones, some nearly valueless.

The creatures are apparently bisexual. When a solitary Wonder encounters another of its species, the two will intertwine their tentacles and chitter excitedly in chorus for 2 rounds. This appears to be a mating contact. Wonders carry eggs within their bodies, excreting them at hatching time so that they fall to the ground and split open to reveal a small and even clumsier than usual (but otherwise fully developed) Wonder.

When it is killed a Wonder lashes out at its killer(s) with a *Psionic Blast* of awesome power (-4 on saving throws). This "dying scream" is the only time a Wonder exhibits psionic powers.

Found in all but the coldest regions, Wonders are easily killed, and thus are rare in populated areas. Their flesh is poisonous if eaten, and their skin loses its anti-magic properties upon death. While a skin is intact (it rots in 4-7 days), it can serve as a fireproof cloak, but affords no protection against magical fire.

Huntsmen

Created by Lewis Pulsipher
FREQUENCY: *Very rare*
NO. APPEARING: *3-12*
ARMOR CLASS: *7*
MOVE: *15"*
HIT DICE: *1-4*
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *By weapon only*
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *See below*
INTELLIGENCE: *Average*
ALIGNMENT: *Evil (neutral SIZE: M*
PSIONIC ABILITY: *Nil*
  Attack/Defense Modes: *Nil*

Huntsmen are enchanted monsters of human size and shape which can be created by an evil Magic-User by the process described below. They are a sickly grey-green in color, with pointed ears and four-fingered hands. From a distance they look like humans and can be mistaken for elves in poor visibility. Huntsmen move quietly under normal conditions and consequently have a one-sixth greater than normal chance of surprising a party. They track as Rangers and are themselves surprised only one-sixth of the time. They occasionally wear armor but in so doing lose their ability to move silently and track.

Individually, these creatures are very weak monsters, but in a group they have an ability which increases the strength of survivors when one or more of their comrades is killed. When a Huntsman is killed, its original number of hit points is transferred to others in the group within a maximum range of 10". For example, if one of a group of three Huntsmen is killed, and the dead creature had 12 hit

points to begin with, the survivors each gain 6 hit points. The hit points gained by survivors are always divided evenly, or as evenly as possible, between the survivors. No Huntsman can maintain more than 32 hit points for more than 24 hours, and will always drop back to that level after that much time. No Huntsman can have more than 64 hit points at any time. A *Dispel magic* spell will delay the transfer of hit points for two rounds, and the hit points of any creature killed during that time are lost. A scroll of *Protection from magic* will prevent transfer of hit points within its area of effect (5 feet), either to or from a creature.

Because of the link between Huntsmen, they cannot be charmed, held or attacked psionically unless they are encountered as single creatures. *Charm monster* must be used, not *Charm person*. They can be magically slept only if the *Sleep* spell is sufficiently powerful to put all Huntsmen present to sleep at the same time. However, each creature is treated as a monster with one more hit die than it actually has when considering the effects of *Sleep*. For example, only 2-8 one-hit-die Huntsmen could be slept, not 4-16.

Huntsmen usually work for some evil master, commonly a Magic-User, as guards or members of a patrol. They communicate with their master by pantomime, though they understand orders given in the alignment language of the wizard who created them. Huntsmen will not obey any master who attempts to harm them for any reason.

Wizards can create Huntsmen in large, noisome, liquid-filled vats. Aside from an Enchant an item spell to give the vat its dweomer, the wizard must gather the following materials for each huntsman: two pints troll's blood, entrails of two bugbears, ichor of invisible stalker, 50 pounds of clay, and five gallons of water. The manufacturing process takes two weeks, but needs only three days of attention from the wizard. As many as four Huntsmen may be created at the same time in the same vat if a sufficient amount of materials and a sufficiently large vat are used.

The procedure is as follows, with each step in the creation requiring one full day of attention from the creator. At the start, the wizard must cast *Mending* and *Animal growth* on the materials. After exactly one week he must cast *Shatter* on the materials, and at the start of the last day of the two-week period he must cast *Charm monster* to finish the creation. The number of hit dice for each creature is determined randomly after ifs creation.

THE STORY OF

Jasmine

CREATED AND ILLUSTRATED BY

Many of you are asking a lot of questions and you're interrupting my narrative – so let me backtrack for all those who arrived late...

Princess Flavia's been taken prisoner. She's a valuable prize – besides being young & beautiful, she is heir to her father's large and prosperous kingdom. She was quite a trial for her suitors, (as well as her father) who oftentimes found her headstrong, stubborn and sometimes haughty. Therefore, it took a great deal of magic and planning to weave a spell around her ...a spell that sent her riding with a handful of people thru a small neighboring kingdom ruled by a dark, macabre prince. She saw a lush panorama instead of a dark and foreboding landscape. The prince's evil plot unfolded in an ambush. Just when Flavia recognized her illusion, one of the prince's minions swept her away amidst the confusion. When they enter a certain grove, the horse rears and topples to the ground. Flavia is thrown from the horse.

Flavia rises slowly and sees the body of her captor lying unconscious. Then gazing around her, she is surprised to discover the once-barren grove blossoming with snow white flowers.

The bushes stir with activity and the Princess discovers she is not alone. Strange little people emerge from among the many flowering plants.

At first, they are surprised to discover her, and regard her with speechless awe.

"Who are you?," Flavia demands. One of them steps forward and says, "We are known to ourselves as The Guardians — Have no fear... Providence has brought you to us and we shall protect you..."
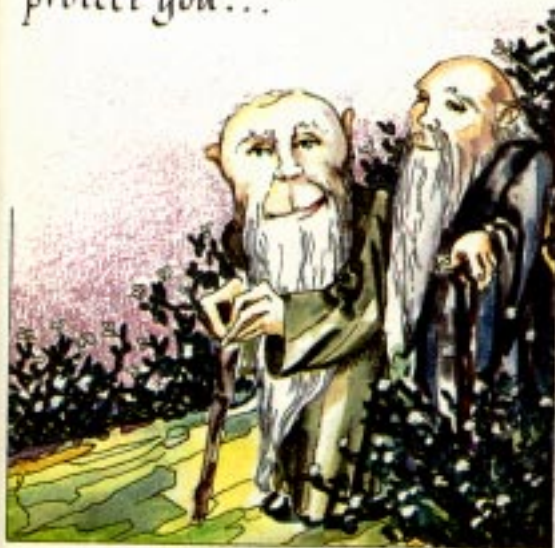
The Guardians look at her anxiously. "That is only because you do not know what has brought you here. Now you must come with us, for we have many great secrets to reveal." Puzzled, she follows them to a hidden opening in the earth as the remainder of the little people hasten to pluck all of the tender white blossoms before the fallen horseman regains his senses.

"I don't need your help!"

So when does Jasmine come in? — Soon, very soon...

8-80

NEXT: THE PROPHECY

THE VOYAGES OF THE EXPLORATION SHIP ZNUTAR — THE DREAM

BY Tom Wham & Jeff Dee

DON'T DISTOIB DA CAP'N... E'S ASLEEP!

BUT I'VE GOT A MISSION REPORT!

Z

HALP!

GROAN!

CREW ESCAPE

When none of the weapons work, and the robot a... d, it may become apparent that the remaining crew ...ping the Awful Green Things. At a time like this, an... ...e ship's boats may leave the Znutar and a... The Scout will carry up to 2 crewmen... ...rry any number... leave, the r... ...the boat... ...be i...

PAFF!

YEOW!

LOOK OUT! WE'RE UNDER ATTACK... AWFUL... GREEN...

HUH... YOU OK, SIR?

AWFUL GREEN THING HERE! NOW!

CALM DOWN XID!

WHAT'S WRONG WITH THE CAPTAIN?

I DON'T KNOW, E SEEMS TO BE ZGWORTZED OUT!

CALL THE DOC

DOC... THIS DREAM WUZ AWFUL, THE SHIP WUZ JUST... JUST...

JUST WHAT?

A CARTOON, A SILLY GAME, THE ZNUTAR WUZ JUST A... BIT OF PAPER... AND WE... WE'RE HELPLESS PAWNS!

IMPOSSIBLE!

IS HE BAD, DOC?

NOW, NOW, CAP, WE ALL KNOW OTHERWISE... (PHEW)

NO! THEY'RE COMING

WE BETTER GIT HIM DOWN TO SICK BAY!!

SO... THE CAPTAIN IS PUT UNDER SEDATION...

HOW'S 'E DOIN'

JUST A BAD CASE OF ZGWORTZ

HIC!

I BETTER TAKE COMMAND TILL HE'S OUT OF IT

THE COMM OFFICER MAKES HIS REPORT TO SMOK...

ER... YOU DIDN'T FIND ANY MONSTERS?

NO! JUST A VOLUNTEER AND A ROCK

OOK!!

AND A GREEN ROCK IS TAKEN TO THE SCIENCE LAB

PUT MY NAME ON IT, SMODUM!

SURE TING, SNOB

HMM... A STRANGE ROK!!

Fantasy Supplement:
The Compleat Universe

Module C/S I: You started playing Fantasy games a while ago; since then you've expanded your universe. You're trying science-fiction, Old West, etc. But have you really tried it all? Or even seen all the products that are available?

Module C/S II: As more and more people become involved in gaming, THE COMPLEAT STRATEGIST has expanded its universe. We started in Manhattan and then we added Montclair, New Jersey to our universe. In April 1980, we added our newest world of gaming: THE COMPLEAT STRATEGIST in Davie, Florida.

Module C/S III: Role-playing games have become such an important part of gaming that there has been an explosion of items available. From games to game-aids, from supplements to pre-generated adventures. For most gamers the real problem becomes: Where can I see all of these new items so that I can decide which I really want and need? (The answer: see Module II)

We at the Compleat Strategist pride ourselves on our very complete selection of all major role-playing systems and related game aids.

THE COMPLEAT STRATEGIST

WAR GAME HEADQUARTERS

In New York: 11 E. 33rd St., NY, NY 10016, 212-685-3880-1, 10:30-6 M-S, Thurs-til 9:00.
In New Jersey: 209 Glenridge Ave., N.J. 07042, 201-744-6622, 11-7 Tue-Sat, Thurs-til 9:00.
In Florida: 5406 Stirling Rd., Davie, Fla. 33314. 305-961-5660, 11-7 Tue-Sat, Thurs-til 9:00.

The Dragon's life story

An index of
The Dragon, Vols. I-IV
and
The Strategic Review, Nos. 1-7

The scenario is this: You're locked in argumentative combat with the DM across the table. "It says so, right here in the Dungeon Masters Guide!" he bellows.

"But that's a mistake," you bellow back. "It was corrected in the errata that The Dragon published a few months ago."

"Prove it," he snorts. "And hurry up."

You begin shuffling through a stack of TD's, mumbling, "What issue was that, anyway? If only there was an index . . ."

Well, now there is.

The material which follows is a subject-by-subject list of all articles of significance which have appeared in The Dragon through the end of its fourth year of existence (TD-38), as well as the seven issues of The Strategic Review, the predecessor of TD.

It is possible, for instance, to learn the titles and the whereabouts of all articles The Dragon has published concerning alignment, melee combat, or any other particular aspect of D&D or AD&D. Games other than D&D or AD&D which have been the subject of one or more general articles are listed by name, with all articles pertaining to that game listed in one place. By contrast, articles about many aspects of D&D or AD&D can be found throughout the index, as well as under the many headings which begin with "D&D." Headings concerning games other than D&D or AD&D are identified by (game).

In most cases, articles listed under a heading are arranged in chronological order. The exception is game reviews, which are listed alphabetically so that readers may more easily locate a particular game within the list.

An attempt has been made to cross-reference articles which might logically be located under one or more headings,

and to direct readers to headings which may offer information on the same subject, in the hope of preventing readers from having to search too long for any certain item.

Items which do not appear in the index include the following: Dragon Rumbles and other such columns; humor articles which were determined to not have any lasting significance; black-and-white cartoons (other than Finieous Fingers, which began as black-and-white but later became a color page); miscellaneous notices to readers; and letters to the editor.

Each entry is described in the following manner: The article's title, or the key words from the title, followed by the author's name and the issue and page number of the magazine in which it was printed. Articles from The Strategic Review are indicated by "SR" before the issue number. Articles identified "Gygax" are the work of E. Gary Gygax, publisher of The Dragon. All other authors are contributors (or staff members acting in the capacity of contributors) who are identified by first initial and last name.

The index has obvious benefits for all regular readers of The Dragon. Prospective authors are also encouraged to use this information to locate research material for an article they are considering submitting to The Dragon—and to avoid duplication of a subject which has already been covered, unless the writer's intention is to offer a "new, improved" treatment of the subject.

It should be noted that the publication of this index does not in any way imply that the old editions of The Dragon which are mentioned herein can be obtained from the publishers. Issues of The Dragon previous to TD-22 are out of print, as are all issues of The Strategic Review, and are not for sale by Dragon Publishing to individual customers.

Index of contents
The Strategic Review #1-7
The Dragon #1-38
(Spring 1975 -June 1980)

Finieous the first, reprinted from The Dragon #3

BY → J.D.

Outside the Znutar

Tom Wham

For the sake of simplicity, these things were left out of the final version of **THE AWFUL GREEN THINGS FROM OUTER SPACE.** Beginning gamers have enough trouble understanding the rules as they are. The most conspicuous missing part is the lack of extravehicular activity. These rules, I hope, will bring a little more scope (and a lot of wild confusion) to the neverending battle between our hapless crew and the green monsters.

NEW PIECES

Along with these rules, you will find a sheet of additional playing pieces for this variant, consisting of Jet Suits, Cargo Movers, Sticky-foot Pressure Suits, and the Ship's Boats. Glue these to a piece of cardboard (or the back of a piece of self-adhesive vinyl floor tile) before cutting them out.

CARGO MOVERS
Number available: 2
Setup: Main Cargo Hold

These heavy-duty devices assist the crew in cargo handling. A crew member or the robot (but not the mascot) may enter a cargo mover during the Grab Weapons phase of a turn. The cargo mover has grav pods which allow it to move from one area to one adjacent area per turn. It is too large to enter any areas of the ship except the cargo hold and the boat bays, and these must be entered from outside the Znutar. While outside the ship, a cargo mover is considered to be in space, out of reach of any Green Things walking on the skin of the Znutar. The large claws of the cargo mover are too clumsy to handle any weapon other than a can of rocket fuel (if someone manages to bring one to a hatch). The claws may, however, grab any one Green Thing per turn, and make a 3-die hand-to-hand attack. If the cargo mover is in space, the claws may be used to grab one Green Thing (any size) per turn from the skin of the Znutar and throw it off into space (this kills it).

The cargo movers may be attacked by Green Things only if the cargo movers are in the cargo hold or a boat bay. If a cargo mover is destroyed, any hits over 40 are applied to its occupant. Cargo movers may be attacked while empty.

JET SUITS
Number available: 8
Setup: 2 each in Boat Bays and Cargo Hold

These handy items enable crew members to perform sustained free-space EVA's without being tethered to the mother ship. Any one crewmember or the robot (but not the mascot) may enter a jet suit during the Grab Weapons phase of a turn. Six small thrusters enable a jet suit to move from one area to any adjacent area in a turn. Jet suits may be used both inside and outside the znutar. When out in space, a jet suit is considered to be beyond the reach of any Green Things. The manipulative arms of a jet suit allow its occupant to carry a weapon of any type.

Jet suits may be attacked by Green Things only if the jet suits are inside the ship. If a jet suit is destroyed, any hits over 20 are applied to its occupant. Jet suits may be attacked while empty.
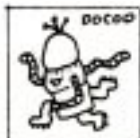
STICKY-FOOT PRESSURE SUIT (5 different types)
Number available: 4 for each race
Setup: Keep off board

These suits are all kept in DC central. There is one for each member of the crew (the robot doesn't need

one). Any crewmember may put on a pressure suit during the Grab Weapons phase of a turn. The pressure suit allows crewmembers to walk along the outside of the ship. Pressure suits do not offer the crewmembers any additional protection vs. Green Things. Monsters may **not** attack empty suits.
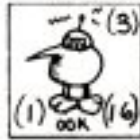
OOK SOOT
Number available: 1
Setup: DC central

Engineer officer Smodum made this special soot for the Ook soon after it came aboard. The Ook may put it on during the Grab Weapons phase of a turn. The soot enables the Ook to walk along the outside of the Znutar. Due to the material of its construction, the Ook Soot doubles the constitution value of the Ook but also slows it down a little. Monsters may not attack an empty ook soot.

MOVEMENT OUTSIDE THE ZNUTAR

There are two distinct ways to move while outside the ship: either floating in space, or along the skin of the ship. Only the cargo movers and the jet suits may float in space areas (see diagram). Green Things and pressure-suit-clad crewmembers must walk from skin area to skin area. **Each portion of the skin opposite a room inside the Znutar is considered to be a skin movement area.** Movement on the skin, then, is handled in the same manner as movement inside the ship.
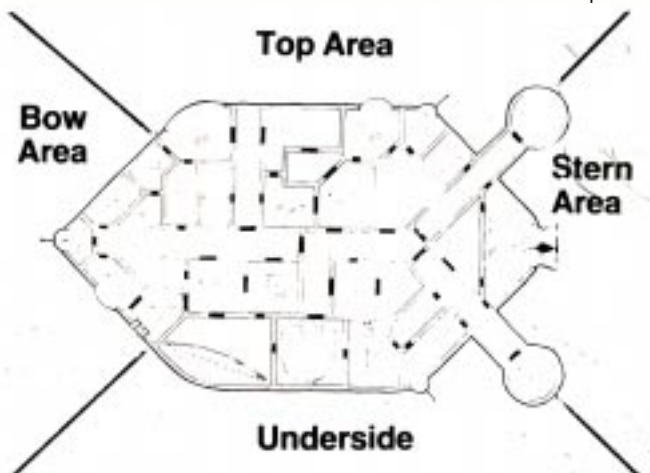
Cargo movers and jet suits which leave the Znutar may only occupy the four areas shown in the above diagram. They will be able to attack any Green Things on the skin within the same space area.

EXITING AND ENTERING THE ZNUTAR

In addition to the four large hatches of the cargo hold and the three boat bays, crew and monsters may exit and enter the ship through any sensor, and through the launch tubes in Probe Control. Any number of crew and monsters may pass through these portals in a turn, at no additional movement cost.

SETUP AND RULES CHANGES

Green Things are allowed to set up **outside** the ship, provided they follow the guidelines given for initial setup in the rules. This is usually good for the monsters, as it takes time for the crew to don suits, grab weapons, and get outside.

The Ship's Boats (Saucer, Scout, and Cockboat) are considered separate areas from their bays. Green Things may enter unoccupied boats but do not know how to operate them. Monsters continue to grow, whether inside or outside of the Znutar.

Fire Extinguishers and Gas Grenades will not work outside

the ship. All other weapons may be used both inside and outside the Znutar. Rocket fuel which explodes outside the ship affects all creatures in the same space area (except crew inside Ship's Boats). The victory conditions remain the same.

THE SHIP'S BOATS

The Scout, the Cockboat, and the Saucer also have the ability to leave the ship and enter space areas around the Znutar. They may only move from an area to an adjacent area in a turn.

Crewmembers may not fire or throw weapons at monsters while inside a ship's boat, unless, of course, the monsters are inside the boat. If all crew in the saucer or the scout are wearing pressure suits, they may lift the lids and fire and/or throw weapons at monsters outside the ship. There is no lid to open the Cockboat. Stickyfoot suits and Awful Green Feet work on the skins of the ship's boats too, so it is not inconceivable that a boat covered with monsters and/or crew could be maneuvering around the Znutar sometime during the game.

Rocket Blast — This rule only applies to the Scout and the Cockboat, as the saucer has grav drive. Generally, while moving close to the Znutar, these boats use tiny maneuvering thrusters. The crew player may, however, use the blast from the rocket engines on these two boats as a weapon, with the same effect as rocket fuel. The blast from the Scout has the same effect as the explosion of one can of rocket fuel. The blast from the Cockboat is equal to the explosion of two cans of rocket fuel. The blast affects all creatures on the skin in the space area, or all creatures in the hold or bay in question. There is a catch: The boat which uses rocket blast zooms off the playing board and may not return to the board until the third turn after the blast.

Make sure you have plenty of Zgwortz on hand when you try these rules . . .

RUNNGUS' GAME

INTRODUCTION

Chafing at his minor role in the snit games, the god Runngus once again leaves Bulbous and his other companions, and sets about creating his own game on his own world. His game has its own playing pieces, Runnungitms (Runngus is not a very original god) and its own special name — Runngus' Game. The story of how Runngus' Game came to be created is told on the back of the map of Runngus' world.

PREPARING FOR PLAY

Remove the page containing the map and the playing pieces from the magazine. (The cartoon will come, too.) Cut the playing pieces away from the map and glue the pieces to cardboard (or a piece of self-adhesive vinyl floor tile) before cutting them out. To preserve the cartoon on the back, the map should be left unglued. Cut out the playing pieces, find a yardstick or something else 36 inches tall, and borrow a six-sided die (they're hard to put into a magazine) from one of your other games.

Each player now takes five Runnungitms of the same color, and the world is placed on the floor. If there are two or three players, they should roll dice to see who goes first (and second). If there is only one player, he or she goes first.

THE PLAY SEQUENCE

The first player bends over the world and drops his/her Runnungitms onto its surface, one at a time. No Runnungitms may be dropped from below the 36-inch height measured by the yardstick (or whatever), which is held above the world with its bottom almost touching the surface.

Any Runnungitm which bounces off the world after hitting it or which misses the world entirely is lost in space and out of the round. Play continues in this manner until all of the player or players have dropped their pieces.

THE LANDING

The world is now picked up off the floor, very carefully, so as not to move any of the Runnungitms. Any Runnungitm which is partially (even just a millimeter) off the edge of the world must roll a die to see whether it lands or misses the world.

Landing Chart

Die roll	Result
1, 2, 3	Miss; lost in space
4, 5, 6	Lands in area it was touching

All Runnungitms which have not been lost in space must choose their exact landing point. To accomplish this, the order of play is the same as at the start of the game, with each player moving one Runnungitm at a time in turn until all have moved or attempted to move.

Before the rotating turns of moving begin, however, two exceptions must be watched for. Before any other movement can take place, the topmost Runnungitm on any pile of two or more must be moved from the area it is in to any other area of the world. After that, any Runnungitm which is partly in one area and partly in another must move entirely into one of the areas it is touching. Then the players begin taking movement turns in order until all Runnungitms are located in a single area of the world. After making one move of any sort, each Runnungitm may not move again. A Runnungitm which is located entirely within an area and is alone in that area can choose to stay there. There is no limit to the number of Runnungitms in an area.

IMPACT

Players now roll one die for each Runnungitm left on the world. This may be done in any order the players desire.

Impact Chart

Die roll	Result
1, 2, 3, 4, 5	Safe landing
6	Explodes on impact; out of game

The impact die roll is modified by the type of terrain in which the Runnungitm lands.

Terrain Effects Chart

Terrain Type	Modifier to Impact die roll
The Dust Bowl	- 2
Sand	- 1
Gravel	0
Boulders	+1
Hard Place	+2
Rock	+3

SCORING

Any Runnungitms which survive impact score points for the owning player. Each live Runnungitm is worth 2 points plus the impact value of the terrain in which it has landed. (The impact value of each area is shown on the map.) The player with the high total wins the round, and there are three rounds in a game.

CREDITS

Game design: The God Runngus

All the other stuff: Tom Wham, Kim Mohan, Fox Ridge Press

Playtesting: D. A. Trampier, Rob Kuntz, Dave Cook, Mike Price and J. G. Orlowski.

RUNNGUS'S
GAME
© 1980, Dragon

ROCK 3

GRAVEL 0

BOULDERS 1

HARD PLACE 2

DUST BOWL -2

ROCK 3

GRAVEL 0

BOULDERS 1

SAND -1
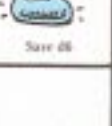
ROCK 3

HARD PLACE 2

SAND -1
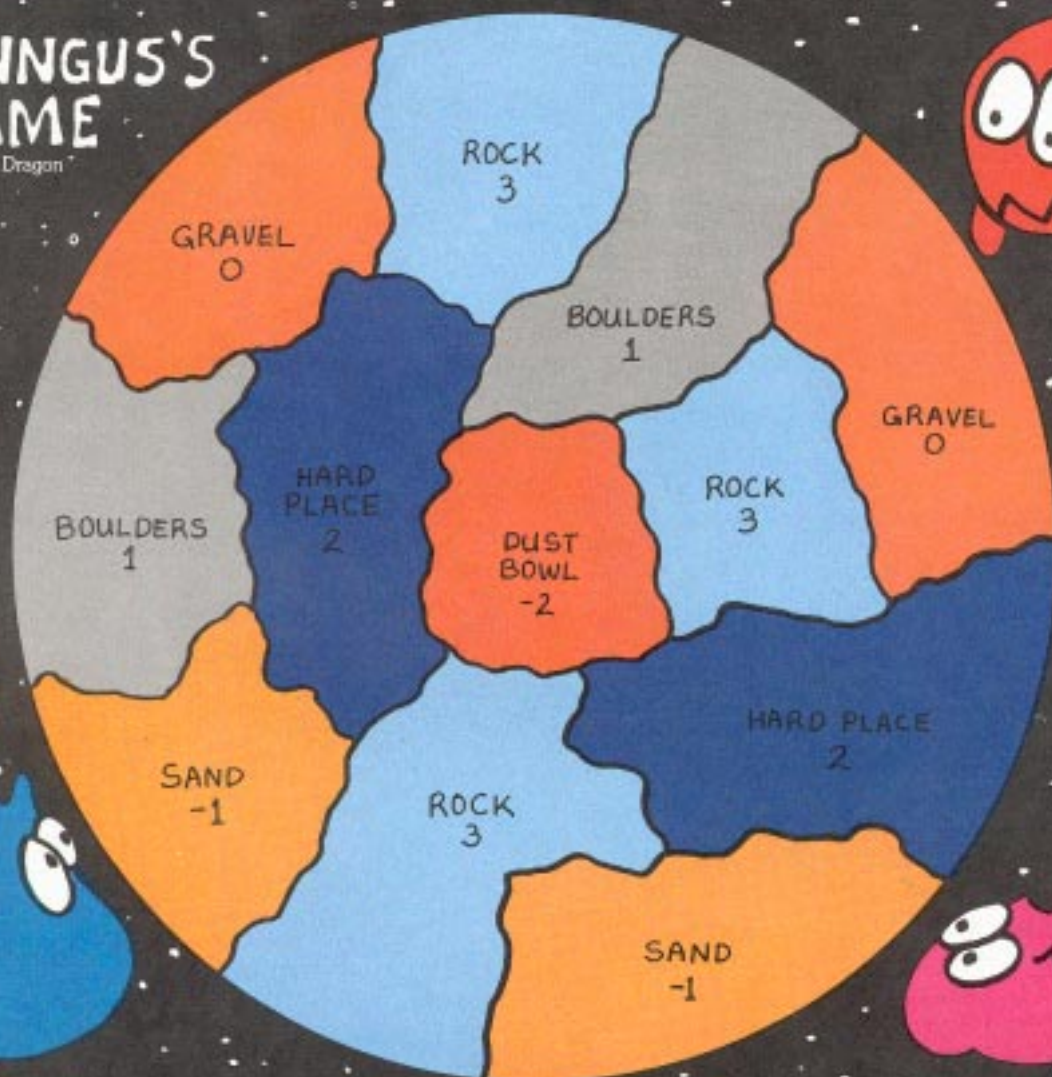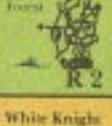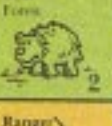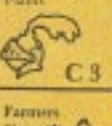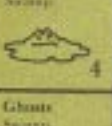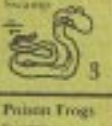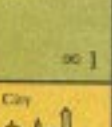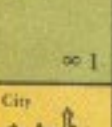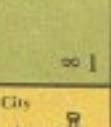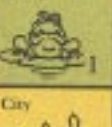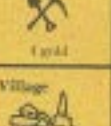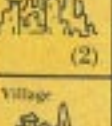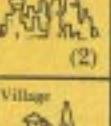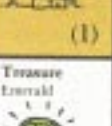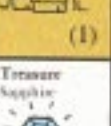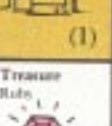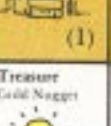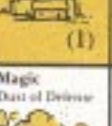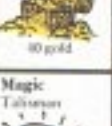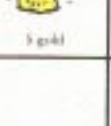
Wham

KING OF THE TABLETOP

Preparing the game for play

Carefully remove the counter sheet, the Player Charts, and (if desired) the rules booklet from the center of this issue of DRAGON® Magazine. Separate the Player Charts into single pages. Before cutting out the counters, glue the sheet to heavy cardboard or something of similar thickness, such as self-adhesive vinyl (not asphalt) floor tile.

DESERT	DESERT	DESERT	DESERT	DESERT	DESERT	DESERT	DESERT	FOR SALE 1 GOLD
FOREST	FOREST	FOREST	FOREST	FOREST	FOREST	FOREST	FOREST	FOR SALE 2 GOLD
PLAINS	PLAINS	PLAINS	PLAINS	PLAINS	PLAINS	PLAINS	PLAINS	FOR SALE 3 GOLD
MOUNTAIN	MOUNTAIN	MOUNTAIN	MOUNTAIN	MOUNTAIN	MOUNTAIN	MOUNTAIN	MOUNTAIN	FOR SALE 4 GOLD
SWAMP	SWAMP	SWAMP	SWAMP	SWAMP	SWAMP	SWAMP	SWAMP	FOR SALE 5 GOLD
FIGHT	FIGHT	PUBLIC AUCTION	PUBLIC AUCTION	PUBLIC AUCTION	PUBLIC AUCTION	FOR SALE 10 GOLD	FOR SALE 8 GOLD	FOR SALE 6 GOLD

Arch Mage ☆6	Elf Lord R 6	Dwarf King 5	Guilliame Tell R 5	Sir Launcelot C 5	Arch Cleric ☆5	Sword Master 4	Grand Duke 4	Baron Munchausen 4	Master Thief 4
Castle (3)	Castle (3)	Castle (3)	Gran Muniment (4)	Gran Muniment (4)	Gran Muniment (4)	Gran Muniment (4)			Assassin Primus 4
Castle (3)	Castle (3)	Castle (3)	Castle (3)	Keep (2)	Keep (2)	Keep (2)	Keep (2)	Keep (2)	Keep (2)
Tower (1)	Tower (1)	Tower (1)	Tower (1)	Tower (1)	Tower (1)	Tower (1)	Tower (1)	Tower (1)	Keep (2)

50	50	20	20	20	20	10	10	10	10	10	10	10	10	10
4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	2	3	3	3	3	3	3	3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1